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PART—II

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1964

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Madras

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The second part of the *Bulletin* for 1964 conforms to the same plan as Part I. There are two articles in Section I: one on an ancient Kerala Folk Drama and the other on Hinduism at the Cross Roads discussing the present situation in India in regard to her traditional values. The proceedings of a Seminar on "The Constitution of India and Hindu Jurisprudence" are reported in Section II. The third section carries as usual an instalment of bibliography of books and periodicals of cultural interest. Notices of Institutions, Scholars and Artists bearing on traditional Cultures of South and South East Asia follow in Section IV (a) and (b). Accounts of five exhibitions, one in India, another in Ceylon, two in New York and one in U.K. are given in Section V. Section VI on Arts and Crafts contains the continuation of the account of arts and crafts in West Pakistan part of which appeared on pp. 113-17 of Part I of the Bulletin, 1964 and accounts of Hand painted Furniture in Netherlands, "Costume Jewellery" of artisans of Neugablonz in Germany, "handwerk" in the Federal Republic of Germany, new techniques in pottery, and rural crafts. The miscellany in Section VII: Folk and other Arts cover eight subjects viz. patterns of social change in a Burmese family, some problems in Russian translation of Indian literature, abstracts of papers relating to the impact of industrial civilization on Traditional music, the Puppet Theatre, a variety of Filipino Folk-drama, excerpts on Bharata Natyam—Tradition vs. experimentation, modern art in the

Andhra country, and a discussion of the problem of rural development with particular reference to India. Notes and News of cultural interest appear in Section VIII and the last Section IX has reviews of books and periodicals. The sources from which particular sections are compiled are indicated in appropriate places; *Indonesian Abstracts* of the Council for Sciences of Indonesia has been used in the compilation for the part of bibliographical notices relating to Indonesia.

University Buildings,
Madras,
15th December, 1964.

K. A. NILAKANTA SASTRI,
Director.

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SECTION I: ARTICLES

THE SANGHAKKALI OF KERALA

By

DR. K. KUNJUNNI RAJA

(Reader in Sanskrit, University of Madras)

(Dr. K. Kunjunni Raja has a first-hand knowledge of several varieties of the dance and dramatic arts of Kerala. This paper on the now almost extinct form of an ancient Kerala Folkdrama is a plea for its preservation from complete oblivion if it is not possible to revive it or adapt it to suit modern conditions—Ed.).

The Saṅghakkali, or the Yātrakali, is an ancient form of variety entertainment of a dramatic nature performed by a section of Nambūtiri Brahmins of Kerala. Though mainly secular in origin, it assumed in course of time a semi-religious importance, and became very popular in the land. For every important festivities like the marriage, *annaprāśana* (the first rice-giving ceremony of a child), *Upanayana* and the annual ceremony of the death in artistocratic Brahmin and Kṣatriya families, the Saṅghakkali was performed as an auspicious entertainment. With the emergence of Kathakali it began to lose its importance, and later the impact of western culture produced tremendous changes in the social and cultural set up in the land as a result of which the Saṅghakkali has now become almost extinct, with no regular troupe which can perform it in its pristine purity. Still for the students of the popular stage in ancient Kerala this form of folk-drama cannot be without interest.

The Saṅghakkali was performed by a section of the Nambūtiri Brahmins, known as Cāttira Nambūtiris. They do not enjoy all the privileges of the high class Nambūtiris such as studying the Vedas fully, performing sacrifices, specializing in Tantras and taking to *Samnyāsa;* but they are entitled to use military weapons like the sword and shield forbidden to the high class Brahmins. They were also known as Yātra Nambūtiris. There has been

some controversy[1] among scholars regarding the word *Cāttira* or *Yātra;* some take *Cāttira* as the Dravidianized form of the Sanskrit *Śāstra* (which is explained as 'related to *Śastra*, or weapon') or *kṣāttra* related to *kṣattra* or war); some others try to connect it with the term *Śāstar* (a Hindu deity, also known as Ayyappan, specially worshipped in Kerala and considered to be the son of Śiva and the Mohinī incarnation of Viṣṇu). The term *yātra* is explained as 'a procession', but is obviously a shortened form of *cāttira.* Actually this term *cāttira* is the Dravidianized form of the Sanskrit term *Chāttra*, 'a student', and has been used in this sense from very early times onwards along with the other form *Caṭṭa.*[2] In Malayālam works belonging to the close of the thirteenth century the terms *Chāttra* and *Cāttira* are found used to refer to the Brahmin students specializing not only in Vedic texts, but also in the use of military weapons.[3] The Saṅghakkali must have started as a variety entertainment performed by these military Brahmin students, known as Cāttira Nambūtiris; hence it is also known as Yātrakali, Śāstrāṅkam, Cāttirakkali, kṣāttrāṅgam, Sattrakkali etc., yātra, Śāstra, kṣāttra, and Sattra being the wrong Sanskritizaion of the term *Cāttira*, originally derived from Sanskrit *Chātra.*

There are several records to show that the Nambūtiri Brahmins of Kerala had to take up arms to defend themselves and maintain law and order in the land. The exact details about the origin of the military *Cāttira* Brahmins are not known; but they became prominent quite probably during the prolonged Cola wars in the eleventh and twelfth centuries, when there was no central power wielding real authority in the land, and the petty local chieftains, though powerless, took law in their hands and harassed the people, including the Brahmins. There were various centres of education for the Brahmins specializing in Vedic studies as well as in Vyākaraṇa and the two systems of Mīmāṃsā; many of these were associated with temples like Kāntalūr, Pārthivapuram,

1. *Saṅghakkaḷi* by Appan Tampurān, Journal of Kerala Literary Academy, Vol. I (1933); 'Yātrakaḷi and Bhadrakāḷippāṭṭu' by L. A. Ravi Varma; *Keralattile Nāṭōṭināṭakaṅgaḷ* by Dr. S. K. Nayar, Madras University, 1955, Chapter 4.

2. Appan Tampurān, *loc. cit.*, pp. 240-3.

3. Both *caṭṭa* and *cāttira*, are used in ancient inscriptions also in the sense of 'student'.

Mūḻikkalam and Tiruvalla. In an inscription[4] dated A.D. 865 it is said that the school or *Śālai* at Pārthivapuram temple was established on the model of the school at Kāntalūr; among the disciplinary rules mentioned are those prohibiting students from fighting with weapons in the class, from carrying weapons to the class, from keeping women in the hostel, and from gambling within the temple precincts.[5] This suggests that at that time the Brahmin students had begun to use weapons, at least outside the temple. During the emergency period following the Cola invasions, these schools might have been converted into military schools.[6] Those *Cāttira* Brahmins who neglected the Vedic studies and concentrated on the use of weapons, and their descendants came to be known as the Cāttira Nambūtiris. From the Malayālam literary works belonging to the 13th and 14th centuries,[7] we know that by that time the Cāttira Brahmins had established themselves firmly in the land; interested in wars and women, these Brahmins are described as well dressed gallants following the beautiful girls of the land; they carried with them the sword or the dagger; the palmleaf manuscripts and the stilus; they are often described as well versed in the art of writing love-songs about the famous beauties of the land; and in coining literary surnames to them. The Sanskrit poem *Śukasandeśa,* belonging towards the close of the 14th century; refers[8] to Kerala as the land where Brahmins are the rulers (*'Brahmakṣattram*), and where the Brahmins were, like Paraśurāma, experts in *śastra* (weapon) as well as in *Śāstra* (the orthodox system of thought like Mīmāṃsā and Vyākaraṇa).

These military Brahmins, the descendants of the early Vedic students who had to neglect their studies and take to the arms, were divided into eighteen troupes or *Saṅghas,* each *Saṅgha* having

4. *Uṇṇiyaccicarita, Uṇṇicciriteyicarita, Anantapuravarṇana,* etc.

5. Huzur plate I, *T.A.S.,* Vol. I (ed. by Gopinatha Rao),

6. "Paṭaikkalattāl puṇ ceytān aṟattukku puṟattaṇāvatu.

cattar paṭaikkalam piṭittu kkūṭṭattukku cellapperār
mukkālvaṭṭattiruntu porapperār. poruvar araikkalam
ilappatu. cattar veḷḷāṭṭikaḷai maṭattil vaittu koḷḷapperār" (*ibid*).

7. Perhaps the *'kalam aṟuppu'* of Kāntalūr śālai referred to by the Cōḷa kings like Rājendra may refer to the restriction imposed on the school because of their being converted to military schools.

8. See note 3.

its own area of jurisdiction. The names of these Saṅghas are given in the sixteenth century Malayālam poem called the *Candrotsavam;* the eighteen Saṅghas were made up of the three sections, Vaiyākaraṇas, or the grammarians, the Bhāṭṭa Mīmāṃsakas and the Prābhākara Mīmāṃsakas. Perhaps these classifications were quite old, even earlier than the time when the Brahmins began to specialize in the military art. According to the *Candrotsavam*[9] the eighteen Saṅghas are:

(A) Vaiyākaraṇās: (1) Kaṇḍarāma, (2) Puḷikkīḷ, (3) Veḷapparamb, (4) Puṛappaṭṭiññakam, (5) Tattamaṅgalam, (6) Pulliyulam.

(B) Prābhākaras: (7) Kiḷvīti, (8) Vellāṅnallūr, (9) Bhāskara, (10) Tiṭṭappaḷḷi, (11) Cāḷikkāṭ, (12) Pālekkāṭ.

(C) Bhāṭṭas: (13) Nāṭṭiyamaṅgalam, (14) Cuṇḍakkaṇṇa, (15) Cokiram, (16) Āṯṯupuṟam, (17) Tāmaraśśeri and (18) Nenmeni.

All these Saṅghas are described as having assembled at the house of the heroine Mānavīmenaka during the celebration of the Candrotsava festival. They are all described as having a special head-dress and a red flag, and carrying weapons like the sword and the shield, as well as the spear and the dagger. They came in procession separately, playing on the drum, and displaying their weapons.

The names of these 18 Saṅghas are indicated in the *Keralotpatti* also; but the terms used are corrupt forms of the original given in the *Candrotsavam.* Many of these families still exist, mostly in central Kerala. A full Saṅgha consists of a high class Nambūtiri Brahmin to hold the post of *Vākyāvṛtti,* a term which might be the corruption of *Vāddhyāvṛtti,* the teaching profession. (The term *Vāddhyār* is the Dravidianized form of *Upādhyāya*). He is the leader of the Saṅgha, and has at present no function in the entertainment, except to receive some money. Another must hold the office of the treasurer, or *kiḷippuṟam.* Others are the *Pariṣa,* or the ordinary Cāttira Nambūtiris; their number should not be less than four. These eighteen Saṅghas might have been spread all over Kerala in ancient times; but later most of them flourished in central Kerala. Each Saṅgha had its separate

9. Verses 34 and 69 (ed. Mangalodayam Ltd., Trichur, 1938).

favourite deity, either Kālī or Śāstar (Ayyappan) or Veṭṭekkaran (a special deity of Kerala supposed to be the son of Śiva, as the hunter) of a particular temple in the area of its jurisdiction; but God Śiva of the temple at Tṛkkāriyūr was the common deity for all the Saṅghas.

The tradition about the origin of the Saṅghakkali given in the *Keralotpatti* of the sixteenth or seventeenth century is that during a contest between the Brahmins and the Buddhists, the Brahmins who were about to be defeated propitiated the deity of the temple at Tṛkkariyūr in a certain manner according to the advice of a sage named Jaṅgama (or Gajaṅgama) and consequently became victorious. The *nālupāda*, one of the main item of Saṅgakkali, is said to be performed even now in that manner. This story supporting a religious origin of the play need not be authentic, because it is clear that even at the time of the *Keralotpatti* the Saṅghakkali had become an established form of entertainment. Anyhow one thing is certain; the Saṅghakkali was started by the military Brahmins of Kerala as a form of entertainment; it was not completely dissociated from religion, though it was mainly secular in origin. The Brahmin students imitated and parodied the non-Brahmins, especially the Nair chiefs, of the land; reciting the Malayālam stotras used to propitiate Kāli or Ayyappan, in a peculiar way with the accents taken from the Vedic recitation; they also imitated the Veḷiccappāḍ (the shaman) of the Kāli temples just for fun. The feats with the weapons were also a sort of entertainment. The Brahmins who were strict vegetarians made fun of the Nairs who were fond of fish, by songs purporting to praise the importance of fish-eating. It is only if we try to study the Saṅghakkali as a form of entertainment started by the militant Brahmins that we can fully appreciate the significance of the various items connected with it.

A full performance of the Saṅghakkali consists of about sixteen distinct items; there is slight variation in the sequence of these items from troupe to troupe; in the prayers offered to the favourite deities also there will be difference. Important items are the same in all the Saṅghas; regarding minor items there is no such uniformity. A brief account of the various items of the entertainment is given below:

1. *Koṭṭiccakampūkal*, the arrival of the troupe in procession with the beating of the drum, and the welcome from the master of the house at the gate with *aṣṭamaṅgalya* (eight auspicious

things) and other paraphernalia. The poem *Candrotsavam*[10] describes the procession of all the eighteen Saṅghas, one by one, to the house of the heroine; the members using the professional dress, with turbans and carrying weapons in their hands. The use of drum is also mentioned there.

After entering the house the members of the troupe sit around a well lit lamp, and sing songs in praise of their favourite deities. This is called *kaṇamiruppu,* 'sitting in a group'. Generally the songs will be describing Goddess Kālī, in the *Dārukavadha* form, from head to foot. The earlier part of the song gives a description of the items used to decorate the place, such as "pūkkula-māla-māntelanīru māntalir cemparutti, pūmalaru kuruttel̤umola vam-pul̤la cempal̤ukka' (fronds of coconut and arecanut palm, wreaths, tender leaves of the mango tree, the red shoe flower, flowers, fried grain, tender leaves of the coconut palm; and big arecanuts). The songs are all in Dravidian metre.

2. *Cembu-koṭṭiy-ārkkal* or *Pāttramkoṭṭiyārkkal:* After the midday feast is over, some of the large *cembu* vessels (flat bottomed copper vessel used for cooking rice) are placed in the middle with their bottoms up. The members of the troupe sit round these vessels and sing songs in praise of Kālī (the same songs used for *kaṇamirippu*) marking time by beating on the vessel with their hands. When the songs are nearing completion two of the performers get up, untie the knot of their hair, and walk up and down the hall in measured steps in imitation of the Vel̤iccapāḍ (the Shaman possessed of the deity) in Kāli temples. Instead of the sword they brandhish the ladle made of the coconut shell (used for the feast).

3. The *Keli* or the public announcement of the entertainment by drum, similar to that now used for the Kathakali. In some parts of the land this is the second item.

4. *Nālu pādam,* 'the four-lines' or 'the four steps', which is considered to be the most important and religious part of the Saṅghakkali. This is performed after sun-set; and has to be inside the main building. A big lighted brass lamp is placed in the centre, and the members of the troupe, purified after a fresh bath, go around it in *Pradakṣiṇa,* singing certain songs in the

10. National Book Stall, Kottayam, 1962, Chapter 4, verses 24-34. The *Cāttira* Brahmins are also referred to as *śrāvakas.*

Sāmagāna fashion. The songs are in praise of Śiva, the deity of Tṛkkāriyūr, and Bhadrakālī, and are in Malalyālam language; but they sing them with Vedic accent, as a result of which it is difficult to understand the reading of the text.

(a) Kaṇṭam iruṇṭu naṭam ceyyum nin cevaṭiye
ennum araṅṅil ninakka viṇṇornāyakane
vañcana cey yamadūtakaḷ vantaṇayum mālolivān
keṇikal cūḷ tirukkāriyūr vāṇa mukkaṇṇare

(O Lord of heaven, the black-throated three-eyed lord of Tṛkkāriyūr, surrounded by the distressed to escape from the trouble at the hands of the treacherous messengers of Death; we always meditate on this stage your feet as you dance).

(b) Or āna kampi āy vaṭṭakayam vāḷum
poruta dānavan talayum śūlavum
kaipiṭiccaṅṅane

(having an elephant for ear-rings. and holding in her hands the vessel for blood, a sword, the head of Dāruka who fought against her, and the trident).

This is part of a hymn used in the Bhadrakāli Teyyāṭṭu (an ancient ritualistic folk-play).[11]

5. Next is the grand feast. While eating the members of the Saṅgha indulge in reciting interesting verses in praise of the various items of the feast; these are known as Kariślokas. Mentioning the names of each item, they call aloud for these to be brought. Some of the Kariślokas are identical with those used by the Vidūṣaka of the *Kūṭiyāṭṭam* while describing *aśana* or the feast.[12]

Then there is the *Nīṭṭu* in artificially bombastic phraseology in imitation of the letters sent by kings through some emissary to another king charging him with some crime. One is in the form of a letter from Kārttavīrya Arjuna to Rāvaṇa charging him for taking away Sītā from Rāma.

11. See paper on 'Tiyyāṭṭu' by K. Sankunni, Journal of Kerala Literary Academy, Vol. I, p. 172. The next two lines given in continuation are
'Cōrayum īmpikkuṭalmālayum cūṭi
coṭalayil kūlipperumpaṭaiyum āy
kaḷikkum amma bhayaṃkariye'.

12. These are published in *prācinagranthamālā*, 1920.

6. After the feast the players move to a place about a furlong from the house, and start their procession to the place of performance, in their formal dress consisting of a long red skirt, a triangular scarf round the loins, and a special head-dress. The forehead, chest and arms have sandal paste on them. In their hands they carry a sword and a shield. During the procession they sing boat-songs, called *Vañcippāṭṭu*.

7. *Pāna*: When the procession reaches the main place of the play, which is well arranged and decorated with a large brass lamp, a vessel filled with rice and paddy (niṛapaṛa), tender leaves of coconut palm etc., the players sit round the lamp in a big circle and play on the drums and sing songs in praise of Gaṇapati, Sarasvatī, Bhadrakāli, Kṛṣṇa etc.

8. Kaimal or Iṭṭikkaṇṭappan is represented as a local Nair chief, powerless but self-conceited, who hates the Brahmins and wants to rid the world of Brahmins. He is dressed in a long black coat and loose trousers, but without any foot wear. A black scarf is tied round his head, and a black cloth hangs loose in front of his face. He has a sword and a black shield in his hands. While the orchestra is being played, Kaimal suddenly makes his appearance and in a thundering voice asks them to stop singing, and physically stops the songs and music by closing the mouth of the singers and catching hold of the drumstick.

Then one of them asks him 'who art thou' (nīyār), using the second person singular. Kaimal takes offence at it, gets wild and bursts out. 'Am I thy *thou*? Canst thou call me *thou*?'. The wordy warfare between Kaimal and the Brahmins is quite interesting and brings out the anti-Brahmin attitude of the proud Nair chief. He commands that the sun should not rise. Some one asks 'What happens if the sun rises?' Then he says that in that case the sun should not set. Asked about the reason underlying this command, he explains that if the sun rises and sets, there will be day and night, and in due course the summer will come, and the cotton plant will flower. 'What of that?' asks the questioner. Kaimal replies, 'Then there will be cotton, from which yarn will be spun, and the Brahmins will prepare their sacred thread out of it. This should not happen. The Brahmins can urinate only after placing the sacred thread on their ears; so if there is no sacred thread, they cannot urinate, and as a result they will all die.' This chain of argument has prompted him to command that the sun should not rise, or if risen it should not set.

9. The next item is *poli* or voluntary subscription by the audience. A song requesting people to subscribe according to their ability is sung, to the accompaniment of light orchestra.

10-11. In the following items even Kṣatriyas can take part. These include *Kurattiyāṭṭam* and *Ceppaṭividya* or sleight of hand. These can be played even independently elsewhere.

12. *Bali-Uḻiccil* or the sacrificial waving of lighted torches fixed to a portable altar. This is similar to the *Bali-uḻiccal* performed by non-Brahmins like the Kaṇiyāns in their Tāntric rites, and use the same words for chanting. This is supposed to remove all ill-luck and misfortune from the family.

13. *Vaṭṭam irippu.* The members of the troupe sit in a circle and start laugh-provoking songs (*Hāsya*) and mimicry (*Āṅgya*). Two players one from either side of the lamp get up, and begin to laugh artificially which after some time becomes very real, and their roaring laughter provokes laughter among the audience also. Two players try to imitate the frog, with their cheeks puffed up, and jumping like the frog. The humour in the words cannot be retained in translation.

14. Another essential item of the Saṅghakkali is the scene of *Prākkal* and *Otikkon,* Prākkal (derived from *pirākkal* 'master') is an ordinary Nair, dressed almost like Kaimal and wearing an odd-looking mask; he carries on his head a basket containing some bits of tender coconut palm leaf, purported to be different types of fish. He comes to the stage, takes the fish one by one and praises their quality and value. He also carries a stick in his hand. Some samples of his words may be given in translation.

(a) If gold-fish curry is used along with food, one will be natural in his actions (on the stage).

(b) By taking the buttermilk curry made of the *cāḻa* fish, a girl will get a famous man as her husband.

(c) By taking the fried *Tiranṭi* fish, together with coconut, a young girl will attain maturity soon.

Then comes *Otikkon,* the Brahmin teacher, to the scene. There is a dialogue each criticising the other, and the quarrel continues for some time; and prākkāl gets defeated. Otikkan is an old grey haired Brahmin carrying an umbrella, a stick and a water vessel called *kinṭi.*

15. *Viḍḍhi* or the fool. He is a foolish and cowardly character; and shows many silly things. Some other characters in fancy dress may also appear and imitate people of the various sections of the society.

16. *Āyudham Eṭuppu* or feats with weapons. This item must have been the most important in ancient times, when the players were real soldiers and could exhibit their swords-manship fully. In later times this became just a formal item.

With various items of this kind the Saṅghakkali usually lasted till day break.

The importance of the Saṅghakkali from the historical, cultural and linguistic points of view is very great, even though from purely artistic point of view it cannot be compared to the classical art-forms like the Kūṭiyāṭṭam and the Kathakali. This art from is now almost extinct; if it is not possible to revive it or adapt it to suit modern conditions, we should at least to try to preserve it from complete oblivion.

HINDUISM AT THE CROSS ROADS

By

DR. N. SUBRAHMANIAN,

(Lecturer in History, University of Madras)

(Dr. N. Subrahmanian is keenly interested in studying the impact of the West on Indian traditions. He led a seminar for us in 1962 on Historiography: India and the West; later he contributed a paper Freedom: India and the West with special reference to France to a previous number of this Bulletin. Here with relevant historical background he seeks to identify the present situation in India in which there would appear to be a compulsion to choose between "the whole gamut of indigenous values and an exotic set of personal and social ideals."—Ed.)

i. *Introduction:*

India, i.e., Bharat[1] today, it appears to one, is experiencing a situation in which she has to choose between the traditional and accustomed ideas, ideals, and institutions—in fact the whole gamut of indigenous values, and an exotic set of personal and social ideals. The situation is the result of certain historical circumstances, which arose during the past two centuries in India,[2] and which it would be useful to briefly recount before I identify the situation as set out before.

It is no longer seriously doubted by responsible scholars that Hindu society is traditional, pluralist and status-oriented and en-

1. In 1951 India through the constituent assembly preferred to be called 'Bharat'; but foreigners and non-official natives seem to be content with 'India', while 'Bharat' is officially compulsory. This is an instance of a besetting anxiety to look back to the most distant past and dig up dead dignity and enthrone it afresh, so that the pride of national personality might be satisfied. The exceeding and persistent desire on the part of the Tamils to change 'Madras' into 'Tamilnad' or 'Tamilaham' is analogous. It may be noted that most of the recently liberated colonial areas in Asia and Africa have reverted to the pre-imperialist nomenclature or invented new names which sound old; and the reason is easily discovered by the social psychologist.

2. I must state here to avoid confusion later, that I mean merely 'Hindus' (the majority community in India) and their homeland by 'Indians' and 'India'.

dowed with an ancient arrangement which has stood the test of time; it is also recognized that the basic ideals of that society are incompatible with the western ideals of e.g., dignity and freedom of the individual, social and legal equality of all the subjects, and humanism. It is easy to see that castes which were snob groups in the society which had not 'evolved' from status to contract[3] were the antithesis of egalitarianism,[4] and represented ideals opposed to the cherished goals of liberal democracy. These were the ideals on which Hinduism as a social complex was carefully, elaborately and deliberately built and justified in the Dharma Śāstras like Manu's.

ii. *The History*:

Islamic and other casteless communities which had a certain impact on Hindu society were kept beyond the outer bastion of caste Hinduism (by which I mean more a way of life than the religion of that name) and the Octopus like activity of the caste-based society either absorbed and digested the alien elements or just ignored the assailants. In either case caste Hinduism maintained its characteristics more or less intact through the Muslim period of Indian History as it had managed to do during the earlier Buddhist period.

But in the 19th century with the arrival of the Europeans, these tactics ceased to be as effective as of old. The edge of the technique of self-isolation[5] had been blunted and for a while Hindu tradition was nonplussed and before Hinduism could recover its wits, the wooden horse had been smuggled into the courtyard of traditional Hinduism. A concatenation of irresistable circumstances continued to assail Hindu tradition as never before and scored a few significant victories here and there.

In ancient and medieval India, periodic Hindu resurgence as under the Gupta, Vijayanagara or Mahratta auspices succeeded in

3. It may be noted that Sir H. S. Maine meant 'improved' by 'evolved' when he mentioned this famous principle.

4. Even Vaishnavite Baktism merely posited equality of all men before God; that did not warrant the conclusion that all men were socially equal in purely secular transactions; i.e. Bhakti enunciated a spiritual equality without upsetting the Varnasrama or jati notions relevant to the Hindu workaday world.

5. This has been an integral part of the nature of Hindu Social metabolism.

containing Buddhist and Muslim inroads into the social traditions of the Hindus; and by the end of the 18th century, the game was drawn between the Hindus and the Muslims, the Buddhist team having been eliminated and the Jains having voluntarily withdrawn at an earlier stage of the game. But when the Europeans, especially the British, came Hinduism faced on entirely novel situation. The British had learnt a useful lesson from the Portuguese experience and in spite of extra zealous missionary activity[6] here and there, greater attention was paid to conquest, diplomacy and strengthening of the political position of the Company rule. These territorial conquests were resisted by the affected rulers and their mercenary armies; but society as such refused to be drawn into this struggle till they began to be apprehensive about the intentions of the westerners in conquering this country. Serious doubts arose before the Vellore rebellion (1805) and the Indian mutiny (1857) that the European was out here to establish a Christian kingdom and effect systematic and large scale conversions. The Hindus, especially, were afraid that their traditional way of life was being assailed by the 'white mlechhas' and so bestirred themselves to lend some support to rebellions and mutinies. But some intelligent and selfish Hindus no doubt knew that no such thing was possible in the case of a country of India's dimensions and antiquity; and so went about putting the Company's government to the best use they could. Proselytisation apart, there were more invidious (but patently virtuous, disinterested and good intentioned) attempts to 'reform' the Hindu society and rid it of its 'evils' like *satī*, infanticide, slavery[7] etc., by legislation and inter-

6. As. e.g. the Serampore Christians, who, however, concentrated on certain reforms like the abolition of Satī.

7. Even in the case of *satī*, which would now be considered by most men an obvious piece of cruelty (though, perhaps, it would have been more cruel to allow the widow to linger on in a teasing and insulting world), the British authorities in India from Lord Clive to Lord Hastings were in a vacillating mood, generally deciding not to interfere in local customs. It required the courage of a confirmed utilitarian to abolish it (1829). Bentinck wrote: "There cannot be the man more anxious for the abolition of that horrible rite than myself. I do not believe that among the most anxious advocates of the measure, any one of them could feel more deeply than I do, the dreadful responsibility hanging over my happiness in this world and in the next is as the Governor-General in India I was to consent to the continuance of this practice one minute longer" (12th June 1929—Bentinck to Astell).

fere with caste notions as in the case of certain military restrictions placed on high caste Hindu recruits; and these provoked opposition from a society which otherwise accepted British rule. Presumably, even in 1857, it was not alien rule *per se* that was objected to, but its alleged interference with the personal and social privileges of individuals and communities. The gathering storm, which grew dark and menacing during Bentinck's governor-generalship, broke and it rained blood in 1857.

This picture of the growth of an opposition to the reformist zeal of the English utilitarians during the first half of the last century is perhaps partial, for there was an influential and considerable section of educated men especially in Bengal who advocated drastic reform of Hinduism. This conflict had begun as early as the days of Ram Mohan Roy in Bengal. The situation was unprecedented; the rulers were strongly on the side of the reformists, and the traditionalists had no option but to rebel; and they rebelled; and they failed. But rebellion while it provided no answer, at least evidenced a symptom;[8] and the British were not slow to draw the appropriate lesson which they incorporated in the Queen's proclamation (1858). The British realized that all the utilitarian, whig, liberal enthusiasm for 'reforming' Hindu institutions was bound to be irritating to the traditional mind and infructuous in the long run; they saw that the price for continued political domination over India was non-interference in the social and religious affairs of the people. Nothing satisfied the Hindus more than this proclamation. The old antagonism, which was born of an objection to government support for undisguised and inspired proselytisation, died down; a new realization of the secular benefits of British rule dawned; in

8. If in 1857 the British had been defeated and forced to withdraw from India, there would have been an instant reversion to pre-British system of administration in regard to crime and punishment, in particular. Nana Saheb, for a short while assumed the Peshwaship in June 1857. "The administration of criminal justice was vested in Nana's brother Baba Bhat. Thieves and other malefactors were produced before him and duly punished. But the penalties imposed were not those sanctioned by the erstwhile law of British India. The Hindu criminal law, with which the Maratha judicial officers were familiar in the pre-annexation days, were revived. So the culprits were sentenced to mutilation, on the principle of removing the offending limbs ... with the outbreak of mutiny had been unfurled the green banner of Islam, but there was no conflict between the professors of the rival faiths. They all wanted a revival of the past, the restoration of the old institutions, the return of the good old days" S. N. Sen: 1857, p. 143.

spite of occasional setbacks, this warmth towards the 'British Raj' reached its acme during the diamond jubilee of Queen Victoria.

From the start there were supporters and opposers of the new regime for considerations of personal gains or losses. But the learned section of the Hindu society were on ideological grounds not only suspecting the immediate motives of the Christian religious enthusiasts but also apprehensive about the effect of English education on the future generations. Some like Ram Mohan Roy went one better than Macaulay and denounced education through the native tongues and asked for English; he once even protested against the establishment of a Sanskrit College at Calcutta; and as his career shows, he had a strong and sincere attachment to Christianity. But Deyendranath Tagore and Keshav Chandra sen, associated with the Brahmo Samaj, tried rather to strike a mean between western and eastern values rather than to prefer the western to the eastern. But to the extremely orthodox, any deviation from tradition was a perversion and deserved condemnation. "The first onrush of western ideas had resulted in a kind of powerful reaction against the established customs and usages in the country and the adoption of a rather negative attitude on the part of the rational section in the Indian society. This had brought about a bitter conflict. But the Brahmo Samaj attempted to create a healthy understanding and succeeded in its attempt to a large extent. The influence of the Samaj was, however, confined to a small section of the people, i.e., those who had received western education. The bulk of the people remaind unaffected."[9] A sharper and more clearly orthodox reaction was started by the Arya Samaj. The social reformists like M. G. Ranade started the Prarthana Samaj in Poona which was destined to develop into the most important centre for particular types of social reform like women's education, widow remarriage, abolition of child marriage etc.

Though strong and vital sections of the Hindu society looked upon this as a necessary price to be paid for wanting to belong to the modern world, they still thought it was part of their duty as Hindus to bargain the price down to a minimum and effect the transition in a painless way. The Samajas were all sorts of reaction to the blandishments of the West.

9. O. P. Bhatnagar: *Studies in Social history* (Modern India) 1964.

Apart from the upsetting of the social balance consequent on conversions, some of the humanitarian ideas preached by the missionaries seemed reasonable to an ever widening circle of educated Hindus, who felt that a reconsideration and a restatement of popular Hindu religious ideas was called for. The literature which the Serampore mission produced had such an effect. The Brahmo and Prarthana Samajas were yielding some ground to the new ideas, the Arya Samaj, unwilling to admit some bitter contemporary truths about Hinduism, derived every sanction from ancient texts and interpreted them in their own way to suit their modified views on Hinduism. They tried to rationalize, but not with reference to western reason, but with reference to ancient Indian religious texts reinterpreted by them.[10]

For a time, thus, the tendency was to come to some terms with the western stand on social ethics. But religious men like Ramakrishna Paramahamsa were so deeply Indian that they were untouched by the surface ruffles, and they were the authentic voice of ancient Hindu ascetic, spiritual tradition. In the south Sri Ramana who could match him was uninhibited by exotic values. But this influence again was pushed to the background in the struggle against the omnipotent western influence.[11]

The nationalist movement which was the direct product of English education absorbed and represented the values learned from the English. A nation (a socio-political entity) was thought of; its freedom from foreign rule came to be deemed desirable; organized civil endeavour to achieve this goal could be attempted; public opinion could be channelized through newspapers; political opinions could be voiced from on platforms; the government could be criticized. This range of political activity gathered momentum, strength and jurisdiction till B. G. Tilak could say 'Freedom is our birthright'.

10. Most of these texts are either epigrammatic sūtras, which by their obscurity of diction permit of even contradictory intrepretation (*vide* the Brahma sūtras), or deal with such a wide area of ethical and metaphysical speculation that there will always be some passages in them that can be quoted by any one for any purpose (*vide* the Gīta).

11. Swami Vivekananda, Sri Ramakrishna's best known disciple, was in a sense his St. Paul; *vide* G. B. Shaw. *Androcles and the Lion.* Preface, sections relating to Paul.

As in the earlier socio-religious movements of the 19th century, the political struggle in the 20th century also saw two parallel reactions, one was the liberal tradition which starting from M. G. Ranade (who had himself much in common with Dadabhai Naoroji) passed through G. K. Gokhale and his disciples; they knew and believed in the views of Burke and Mill, Bentham and Gladstone. This had no Indian equivalent in its tradition. The other was the typically native tradition which started from Tilak and passed to Gandhi but could be traced in earlier rebels like Sivaji, too. The Home rule agitators and the terrorists of Bengal etc., were not the authentic voice of emergent India.

Now, this necessarily brief and by no means original account of the continuous conflict between the orthodox and the reformists ever since the British began serious government in India, will show that when this country achieved freedom (1947), she had already inherited the dichotomy. There were various strains operating to distract the attention of the masses, like international ambitions; but the old conflict between native traditionalism and exotic modernism was the chief psychological factor which has been virtually affecting the life of the country in practically every phase of it. It would now be profitable to see how currently the forces operate, in what guise and to what purpose.

iii. *The double life:*

"The orient is in the crisis of an expectant reappraisal of its own spiritual resources as the means for a brighter future of self-respecting statehood and nationhood" says Hendrik Kraemer[12] in the context of discussing the dialogue[13] currently going on between the East and the West. In the course of that dialogue, the situation once seemed so desperate that the British poet was constrained to say that 'the twain can never meet'. But it was surely a desperate thing to say; for they had met and exchanged ideas. The resulting impression of this exchange on the parties will repay examination and it is necessary for contemporary Indians to do so.

It is usually said that the Hindus who are ardent adherents to their traditional way of life have incorporated therein as much

12. H. Kraemer: *World customs and world religions,* p. 19.

13. It was once aptly pointed out that in India a 'dialogue' usually means 'two monologues', thereby suggesting the inherent inability for sympathetic understanding and cordial reception of alien modes of thought or behaviour.

of the western ways as are compatible with it and have whether as a matter of habit or consciously rejected the rest. This seems plausible. But the truth appears to be somewhat different. There was no real attempt at a synthesis of the western values and the Indian ones at any time, for at many points of contact incompatibility between the two value systems was a pronounced feature. Hindu India, early in the 19th century was a tradition-oriented society 'living in self-isolation and sterile introversion'; when the West confronted this society with a whole arsenal of reformist and 'liberal' ideas, the shock of the encounter overpowered the contemporary Hindu society for a while, but it was overcome soon and the society generally, quietly slid back into the traditional shell while even those who welcomed the reforms by legislation tried to rationalize with reference to their own ancient scriptures. As Spear says: "They appealed to such Hindu scriptures as appealed to them to prove their case. They urged the reform of Hinduism but on grounds of Hindu but not European rationalism".[14] Of course, there were staunch and sincere opponents of all reforms who declared that any attempt to 'reform' Hinduism would only 'deform' it. These opponents were soon to learn the futility of this defiance of change even as the zealots for reform also learned that an ancient, well-organized and stable society provided with the necessary social mechanism for absorbing external shock could not be meddled with lightly. The resulting social situation evidenced a continuous swing to and fro westernization. Tilak and men of his way of thinking (e.g. Gandhi)[15] typified orthodox reaction to the West; being a compatriot of Sivaji he could clothe that reaction in patriotic, nationalist garbs; it was easy to roughly equate opposition to western values with legitimate patriotism. This opposition was carried by Gandhi to its logical conclusion by rejecting western rule, (western) machines, western goods, western dress, and even the English language to some extent. Even those who doubt the wisdom of this rejection cannot question the logicality of it. But the English educated minority which spoke for the illiterate majority wished to enjoy the benefits of western technology without abdicating their nominal loyalty to traditional values. So everywhere halfway houses were found,

14. T. G. P. Spear: *India, Pakistan and the world.*

15. The comparison is relevent only in regard to the hostility to westernism.

compromises were made and a double life became the norm.[16] So Hindu India, even when it admiringly gazed at the West, had the presence of mind to avoid slavish imitation or proud rejection of all that the West had to offer. Assimilation of the European way of life became almost impossible as a result of Britain's calculated policy of social aloofness; they were 'the eternal aliens' and they had to be paid back in their own coin by being kept away at a distance. Some Hindus, however, exhibited a sort of 'cultural sourgrapism' and deliberately discovered superior virtues in the traditional culture of the East. Exigencies of imperial policy on the part of the British and caste considerations on the part of the Hindus maintained the social distance between them intact.

All the Hindus, practically, being subjected to the exigencies of modern life have developed in themselves a dual personality, one of which is dedicated to traditionalism while the other attends to the needs of the transforming society. This double life is at once theoretically satisfying to the sentiment and practically useful in meeting one's material needs; it is the result of western education and the fascination of western technology. "On many it served to produce parallel sets of European and Indian ideas held in separate compartments of the mind" said Spear.[17] "This double life is sedulously cultivated and tenaciously maintained, so that there will be no clash anywhere in his social relations or official prospects or any need to compromise his conscience". "This duality is a clear proof of the spiritual struggle which the Indian nation is today putting up in regard to many social and political problems. All the neutrality and indecision which characterized Indian public life is only a manifestation of this psychological malaise".[18]

16. There are many reasons why Hindu India finds it difficult to rapidly westernize itself, granting that it is willing to do so; the tempo of Hindu life is essentially slow and shuns the pace of the technocratic new world. The too-little-to-do and consequently the too-leisured Indian villager has been one of the slowest living among creatures. "In Asia with its overwhelming cereal farming, there are months of utter idleness, with nothing to do but go to a wedding, or lie on a string-bed ... or revive one's local faction fights" (Maurice Zinkin: *Asia and the West*, p. 10); the extreme lack of mobility in oriental society is explained by Zinkin (*ibid*, p. 22) as due also to 'the equal rights of all heirs' to property.

17. T. G. P. Spear: *India, Pakistan and the West.*

18. N. Subrahmanian: *Caste in the Tamil country; studies in Social History* (Modern India), 1964; p. 155.

An essential characteristic of this double life is the lack of integration between theory and practice; they are kept together but not allowed to fuse. The theory is for purposes of appearing to be 'proper' in the eyes of the contemporary world. The practice is for unmentioned personal benefits. Those benefits as in the case of sincerly orthodox persons might be merely 'spiritual', or as in the case of opportunists 'tangible' and 'material'. A very important example of this dichotomy is the Hindu's attitude towards caste and especially untouchability. It operates both ways; i.e. unorthodox behaviour could be normal for those who theoretically uphold orthodoxy like those who subscribe to unapproachability travelling in railway trains and walking through crowded bazaars; *and* traditional behaviour could be normal for those who theoretically concede certain modern doctrines preaching the opposite of their behaviour like those who subscribe to democratic principles in theory pursuing communal politics as a daily routine.

But no wise Hindu ever walks into trouble by challenging the law and practising untouchability but he would always discover safe ways of compromising Manu with Ambedkar in his personal life. It is this tendency to yield at social level but resist at personal level reformist inroads into traditional conduct that makes effective reform impossible. These vote reformists to power and if they were legislators themselves vote for reforms, and are not bothered about an inconvenient law threatening to uproot tradition, for in social life there is a purely personal area at which violation of law is as easy as detection of such violation is difficult. Dowries are given and taken; legitimate share of property is denied to daughters; and bigamy is practised—and no one feels like having broken any law. The concession made at theory level is to avoid a clash with superior political forces or influential social groups. Such behaviour is not to be considered wicked, but merely a dedication to a way of life, the life breath of which is 'no-change'.

The whole concept of Āpat Dharma was a practical device to save sticklers from awkward situations; it was fixed by mutually advantageous motivation and could stalemate fundamental change. This has saved Hinduism from breaking under the unprecedented pressure of (modern) westernism. It is well recognized by the Hindus that 'the western science and technology must be accepted

as an inevitable concomitant of 'modern life', but these can also be used for rejecting the West.[19]

The suggestions that the Hindus of today look back to ancient by-gone days of glory to escape from self criticism or a feeling of inferiority, and that lack of material progress is frequently explained away by an assumption of superior spirituality, have often been made and deserved. Currently, people fall between the material and the spiritual stools, one of which they decry but wish for and the other they lack but pretend to possess.

It may be contended with some truth that this dichotomy is not *śui generis* to the Hindu community but is universal. But there are a few situations in which the double life manifests itself in individuals and in the nation in such a striking and unparalleled way that its being *śui generis* to the Hindu cannot be seriously doubted; e.g. caste, the joint family, democracy, the position of women are some points at which this behaviour becomes obvious.

In regard to caste, it is well known that contrary to public pronouncements, this socio-religious arrangement continues and even proliferates.[20]

The joint family, another bulwark of Hindu orthodoxy, is visibly breaking down under heavy pressure from modern economic conditions;[21] but few people know the extent of such breakdown; I, however, suspect that its spirit continues to dominate Hindu family relations. Toilers and loafers, very old men and women whose prejudices control the thoughts and cross the wishes of adult wage earners, etc. cannot all shelter under the same roof ordinarily without generating the most violent of passions. But the miracle has been happening all these centuries. The one unmistakable consequence of the joint family arrangement is to kill the sense of individuality among the members of the family. "The joint family breeds in children the tendency to listen to many

19. Even as a pamphlet written in perfect English can denounce the use of that language.

20. *Vide* N. Subrahmanian: *Caste in the Tamil country; studies in Social history* (Modern India), pp. 136 to 157.

21. There are no statistics; few care to collect them; official census data are silent on this point; and even units of the joint family choose to proclaim themselves independent units because of the current taxation policy.

opinions and still keep silent; this is very necessary in that environment but kills intellectual initiative and moral courage"[22] C. N. Parkinson, whose recent analysis of the relations between East and West is very sensible and goes to the root of the matter, says "By the beginning of the 20th century, soon after the defeat of Russia by Japan, the Chinese revolution and the partition of Bengal, Asia began its systematic rejection of western values. This rejection was never, however, complete. The Asian leaders realized that western techniques were essential to the exclusion of western ideas. More than that, it might be necessary to accept some ideas before rejecting the rest .... the point where they stopped dead was in their refusal to give the individual his western individuality. They could not and do not see that the separate *ego* has the importance assigned to it by Christian doctrines and western political theory"[23] and again "the continual quoting of classical authority brings thought to a standstill for it undermines the ability to choose".[24]

Naturally this leads us to a consideration of the prospect of liberal democracy in India. Generally speaking democracy has been rejected by Asia; and now strongly by Africa. In India, the democratic form of government has been officially accepted as the model; in fact pronounced features of the constitutions of Britain and the U.S.A. (the two most famous democracies in the world) have been made to co-exist in the Indian constitution; and for nearly 14 years very little has disturbed that arrangement.[25] But in the rest of Asia communist and military dictatorships and (mis) guided and other forms of democracies have come into vogue, leaving India to hold the democractic baby. How could this happen? and what is wrong with India that she should be so unAsian as to continue to flirt with democracy for so long? The Constituent Assembly debates reveal a section of that assembly demanding a

22. C. N. Parkinson: *East and West*, p. 116.
23. *Ibid.*, p. 236.
24. *Ibid.*, p. 116. This 'ego's is not to be confused with the'ego' which Hindu metaphysicians speak of in connexion with the attainment of spiritual goals. Even there, it must be remembered that it is the destruction of that 'ego' that is prescribed and not its careful cultivation as is the case with the secular ego with which western sociologists are concerned.
25. Unless of course the numerous constitutional amendments affecting individual liberty are thought to do so.

constitution appropriate to ancient Indian tradition;[26] but this was vetoed by the lawyers who were commissioned to draft and defend the constitution. The subsequent history of India shows that one party government (which in Britain or the U.S. will be deemed a negation of democracy) has entrenched itself so strongly here that after all it seems that the notion that India was different from the other Asian countries is quite wrong. But Indian praise for and profession of democracy is boundless, though really none in the country is really struck by the contradiction that continuous one party government provides to normal democracy. The gulf between the theory and practice moves none, for no one bothers.

The African scene, or the other hand, provides a very revealing contrast. The powerful, emergent nations of Africa like Egypt, Ghana, Tanganyika etc. have no illusions about democracy. They feel that the west European type of democracy (esp. the British and the French) has no meaning for them; they say so plainly and act up to their feelings in the matter. There is absolute integration between theory and practice there. Mr. Madeira Keita[26a] spoke in Paris in 1960 as follows: "We have not the same reasons as France, Italy or Belgium for having several parties and indulging in the luxury of a ministerial crisis every six months .... We have no reason to multiply parties because the differentiation of interests is not very sharp; the most important problem for the countries of Africa arises out of an aspiration to unity". Mr. Julius Nyerere of Tanganyika: "The nationalist movement which fights for and achieves independence inevitably forms the government of the new state. It would surely be ridiculous to expect that a country should voluntarily divide itself for the sake of conforming to a particular expression of democracy, and to do so during a struggle which calls for the complete unity of its people". Ghana has publicly opted for a uniparty system of government and made Nkhrumah perpetual president. Nasser of Egypt differed from the more sophisticated Naguib and evidently with the approval of his people silenced him

26. S. K. Maitra: "It is an insult to humanity to suggest, as the western humanists do, that man can ever be satisfied with the picture of ideal human society that they present to us. God forbid that mankind should ever descend so low as to accept it as its ultimate goal". (Quoted by C. N. Parkinson: *East and West*, p. 248).

26(a) Minister of the Interior in the Republic of Mali, in 1961.

out of political life effectively. Here is a picture of perfect integration of thought and action; while in India not a day passes but some responsible leader burns incense at the altar of liberal democracy and the country is busy worshipping 'supermen' and charismatic leaders. It is noteworthy that while many leading African states have rejected the western democratic framework with the object of proceeding along western lines of progress at a rapider pace than that framework would permit, India has retained that framework and been using it to achieve a revival of pre-British scheme of values.

The opinion of scholars about the position of women in Hindu society has ranged from considering it near slavery to treating it as the acme of womanly dignity and glory. Whatever the past position might be, to-day pious Pandits hold up to admiring audiences the feminine conjugal ideal of absolute subjection to the male spouse and quote the epics and the Purāṇas to support their theme. These discourses enjoy the direct patronage of the masses. But the constitution prescribes absolute legal and social equality between man and woman. The question once again is one of granting or withholding freedom of choice from individuals by groups or communities, families or clans. If the wife cannot have a will or a judgement different from that of her husband, why enfranchise her and duplicate men's votes? Really the Hindu view of a woman's position in society is opposed to the provision of legal and social equality for women with men in the constitution. It is true that 'while the West has been talking about lack of freedom for women in Hindu India, the Hindus have been accusing the West of spoiling their women by too much freedom'.

iv. *Conclusion*:

Percival Spear poses this question. "This is the great question before Hinduism today—to prune and cut or to replant altogether, to change or not to change. Can western ideal be grafted on to the present Hindu system or must there be fresh planting altogether ?"[27] The Hindus will refuse to give a straight answer to this question, but will insist that the changes that are now occurring occur under the aegis of their ancient culture and not under compulsion from a society with a different set of social values.

27. T. G. P. Spear: *India, Pakistan and the West.*

This queer Hindu behaviour is easily explained when the real nature of Hinduism is understood. The Hindu social pattern is pluralistic and pragmatic and not rigidly dogmatic. Hinduism has been described as a 'metaphysical pragmatism'. Practical Hinduism, depending on the convenient concept of Āpat Dharma, escapes open conflict with differing or hostile cultures by ignoring them, i.e. non-cooperating with them.[28] This non-cooperation coupled with the offer of maximum religious and social options to those who agree to certain fundamentals has greatly increased the resilience of the Hindu system.

This pragmatic approach is well summed up by G. Barraclough: "The acknowledgment of the system of values built up in the West as an ultimate standard in most parts of the world was, in large part, not a reflection of genuine belief in the validity of those values, but rather a result of the fact that they were the standard of a successful, expanding, forward thrusting civilization, and were therefore accepted, on pragmatic grounds, as one of the conditions of success. Now that European civilization is on the defensive, the attitude of non-European peoples to European standards—as we can see very plainly in the case of India—is far more critical."[29]

The debate which started early last century on the acceptability of western values hardened into an ideological division later; it has led to a duality in personal and national life now and promises to become a doctrine in its own right very soon. It would be very naïve, therefore to imagine that Hinduism has yielded at any point to the blandishments of the West.

28. Surely there were non-cooperators before Gandhi as there were heroes before Agamemnon.

29. G. Barraclough: History in a changing world, p. 218.

SECTION II: REPORTS OF SEMINARS

The Institute of Traditional Cultures, University Buildings, Madras-5, conducted a seminar on "The Constitution of India and Hindu Jurisprudence" in Room No. 48 of the University Departmental Buildings on Wednesday, the 18th March, 1964. The following is a report of the proceedings of the seminar:

"THE CONSTITUTION OF INDIA AND HINDU JURISPRUDENCE"

Director:

Prof. K. A. Nilakanta Sastri.

Leader:

Sri K. P. Krishna Shetty, M.A., M.L., Reader, Department of Legal Studies, University of Madras, Madras.

Participants:

Prof. M. M. Bhat, Professor of Kannada, University of Madras, Madras.

Sri S. A. R. Bukhari, M.A., Lecturer in Islamic History, University of Madras, Madras.

Sri Emmanuel Divien. M.A., M.Litt., Research Fellow, Department of History, University of Madras, Madras.

Sri B. Errabbi, B.A., M.L., Department of Legal Studies, University of Madras, Madras.

Dr. Kadilaya, M.A., Ph.D., Lecturer in Kannada, University of Madras, Madras.

Sri D. Lakshmi Devi, B.Sc., B.L., Advocate, Department of Legal Studies, University of Madras, Madras.

Sri S. Lakshmanan, B.A., B.L., Advocate, Department of Legal Studies, University of Madras, Madras.

Dr. T. V. Mahalingam, Professor of Ancient History and Archaeology, University of Madras, Madras.

Mr. M. K. Muhammad Kunhi, B.A., B.L., Advocate, Department of Legal Studies, University of Madras, Madras.

Sri K. V. Narayana Rao, Research Scholar, Department of Politics and Public Administration, University of Madras, Madras.

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Introducing the leader of the Seminar the Director said:

I am grateful to Mr. Shetty for having agreed to lead this Seminar on "The Constitution of India and Hindu Jurisprudence," a title which is somewhat intriguing at first sight, but which I think Mr. Shetty has sought to interpret in a fruitful way. I look forward to an interesting discussion on the paper which Mr. Shetty will be reading. I now request him to read his paper.

Mr. Shetty: I am very grateful to Prof. Sastri for the encouragement he gave me when I was preparing this paper. I shall now read it.

THE CONSTITUTION OF INDIA AND HINDU JURISPRUDENCE

The Indian Constitution is not a product of complete imitation of western legal systems, for most of the major principles contained in it may be traced to the Hindu Jurisprudence as well. Whether the retention of the principles of Hindu jurisprudence in the Constitution was due to a conscious effort of the framers of the Constitution or not may be a difficult question to answer, but it cannot be denied that the Founding Fathers, who took active part in shaping the Constitution, were men of deep learning, both in Western and Hindu jurisprudence. It is, therefore, no wonder that this organic instrument has found in it a happy commingling of two streams of juridical thought. The three basic principles of the Indian Constitution that may be easily traced to the ancient Indian legal system are (1) the concept of popular sovereignty as an antithesis of divine right or privilege theory of rulers; (2) the democratic republicanism, and (3) duty-oriented concept.

I. *The Concept of Popular Sovereignty*

The position in the Indian Constitution:

The Preamble of the Indian Constitution states, "We the people of India, having solemnly resolved to constitute India into a Sovereign Democratic Republic.... do hereby adopt, enact and give to ourselves this Constitution." The Preamble has been carved out of the Objectives Resolution, which was adopted by the Constituent Assembly of India in January 1947. In fact, the Objectives Resolution had set out general principles on the basis of which the Indian Constitution was framed subsequently.

The phrase "we, the people of India" has been extracted from that portion of the Objectives Resolution which states, "all power and authority of the Sovereign Independent India, its constituent parts and organs of government, are derived from the people."[1] The preambulary resolution, therefore, gave credence to the con-

1. *C.A.D.* (Constituent Assembly Debates), Vol. I, p. 57.

cept of popular sovereignty. But, the rulers of the "Indian States,"[2] whose position remained undecided then and who were watching the framing of the Indian Constitution with great concern objected to this stipulation, for they believed that the popular origin of the government could hardly be reconciled with their regal position. Their view was succinctly stated, on their behalf, by the Prime Minister of Bikaner State when he said, "so far as the States are concerned the power is derived from the sovereign and not from the people."[3]

The argument of the protagonists of the divine right theory was squarely met by the members of the Constituent Assembly. This divine right or privilege theory of the rulers was rejected on technical grounds.[4] Even from the theoretical point of view the doctrine failed to find favour with the members of the Constituent Assembly.

The Hon'ble Mr. Sri Krishna Sinha, the representative from Bihar, pointed out that the concomitant concepts of the divine right theory were "that all individuals comprising society had no equal right to liberty and happiness," that "the place of man in society was determined by the class to which he belonged and so there was no individual liberty to be safeguarded", and that it was the privilege of the King to rule and that "the people existed merely to pay the taxes demanded of them". All these concepts had changed with the change of time and social values. Therefore, at this stage if the rulers were to assert their privilege to rule, he warned, another "revolution had to be gone through to get finally sanctioned the principle that political power belonged to the people."[5]

Shri Jawaharlal Nehru expressed his surprise at the adumbration of the divine and despotic rights of a human being. He said: "I fail to understand how any Indian, whether he belonges to a State or to any other part of the country, could dare utter such things. It is scandalous now to put forward an idea which originated in the world hundreds of years ago and was buried deep in

2. The Indian Sub-continent then consisted of (1) "British India" administered by Britain, (2) "Indian States" ruled by rulers who were vassals of the British Emperor, and (3) Foreign pockets held by France and Portugal.

3. *C.A.D.*, Vol. I, p. 83, quoted by Rai Bahadur Syamanandan Sahaya.

4. See the speeches made by Sri Biswanath Das and Gopalaswamy Ayyangar, *C.A.D.*, Vol. I, pp. 116, 124-125.

5. *C.A.D.*, Vol. I, pp. 84 and 85.

the earth long before our present age. However, I respectfully tell them (rulers and their supporters) to desist from saying such things. They are putting a wrong thing before the world and by doing so they are lowering their own status and weakening their own position".[6] Sri Jawaharlal Nehru explained that the popular sovereignty was not inconsistent with the existence of monarchy provided the latter was willed by the people. He said "we are not interfering with the system of monarchy in the states, if people of the states so want it."[7] But, he refused to concede that authority and power could flow from the rulers, much less it be exercised by them without the sanction of the people.

The wording of the preambulary resolution and the discussion that had taken place in the Constituent Assembly show that the popular sovereignty has been conceived as a fundamental source of the Constitution, which establishes a working relationship between the people and the rulers and determines the functional ambit of the organs of the government. It is, therefore, not so much an assertion of a right of people as a whole as a declaration of fact existing in a human society, for in a society of human beings the privilege theory of rulers cannot thrive without elevating one or a few human beings to superhuman level. The theory of popular sovereignty incorporated in the Constitution, therefore, seems to connote the absence of "privilege-to-rule" theory and the nullification of despotic exercise of governmental power.

The concept of popular origin of government in the Hindu Jurisprudence:

The concept of popular origin of government, signifying the absence of privilege or divine right theory of rulers and non-acceptance of despotic rule, was very much canvassed in the Hindu Jurisprudence. Although the ancient rishis spoke of kingship in their works, they did not conceive it as an hereditary institution nor did they bestow on the king a divine right to rule over men.

The kingship as an elective office was conceived in the vedic age. It was reflected in two institutions then existing, namely, the *samiti* and *sabhā*. The former included all the people[8] and its

6. *C.A.D.*, Vol. II-III, p. 297.
7. *Ibid.*, p. 300.
8. Dr. Radhabinod Pal, *The History of the Hindu Law in the Vedic Age and in post Vedic Times Down to the Institutions of Manu*, 1958, p. 99.

business, as pointed out by professors Macdonell and Keith, was "general deliberation on policy of all kinds, legislation, so far as the vedic Indian cared to legislate, and judicial work."[9] Besides these, another important function of the *samiti* was the election of the king.[10] The Rigveda appears to have enjoined on the king duty to attend the *samiti* (the great assembly) and perhaps seek its mandate in discharging his administrative functions. It says, "As the priest seeks the station rich in cattle, like a true king who goes to great assemblies."[11] Commenting on this Sāyaṇa says that if the king is behaving truly, he is there just as a *hotā* is in the *yajñagriha* whose function there is to call in the gods.[12] In another place the same veda compares a king-in-*samiti* with a physician amidst a good collection of herbs. It says: "He who hath store of herbs at hand like a king amid crowd of men—physician is that sage's name, fiend slayer, chaser of disease"[13] Thus, the Rigveda significantly enough conceives an institution, namely, "king-in-*samiti*". These two, king and *samiti*, have been treated as inseparable entities, for the king out of *samiti* will be as powerless as a physician without herbs and therefore not a "true king". The Rigvedic conception of "king in *samiti*", therefore, approximates to the British constitutional principle, "king in council", but since the vedic king was deprived of hereditary power to rule, the concept seems to be more in accord with the principles of modern republican constitutions, such as Indian Constitution, which harp on popular sovereignty and elected constitutional head of State.

The *samiti*, however, underwent tremendous changes during the Brahminic age and ultimately wore out of existence.[14] The *sabhā* no doubt continued to function, but it remained as a body to administer justice.[15] But that did not mean that king could rule arbitrarily and without the consent of the people. In fact, the election of the king in the age of Brāhmaṇa literature became very sophisticated, but coronation became elaborate, ritualistic and very technical. The king was presented to the people who were to ratify

9. *Vedic Index*, Vol. II, p. 112 quoted by Dr. Radhabinod Pal. *op.cit.*, p. 99.
10. Dr. Radhabinod pal, *op.cit.*, p. 100.
11. *Rigveda* IX 92.6, quoted by Dr. Radhabinod Pal, *op.cit.*, p. 100.
12. Dr. Radhabinod Pal, *op.cit.*, p. 100.
13. *Rigveda* X.97.6 quoted by Dr. Radhabinod Pal, *op.cit.*, p. 100.
14. Dr. Radhabinod Pal, *op.cit.*, p. 100-101.
15. Dr. Radhabinod Pal, *op.cit.*, p. 101.

the appointment.[16] Though the principle of "ratification" of king's appointment supplanted the "election" of the king, one fact that cannot be ignored is that the consent or sanction of the people to the rule by a king was still considered essential. The elaborate coronation ceremony and the oath, which set out his functions, seem to delimit his functional ambit beyond which he could not stray with impunity.

Evidently, the ancient Hindu Jurists never treated the king as a representative of God on earth. No doubt, a king might attain "*devatva*" (qualities of *deva*) by performing certain *yāgas* such as *Rājasūya* and *Aśvamedha*, which would give him more moral strength to rule and fetch greater recognition to his rule by the people. But, the attainment of *devatva* was never construed as tantamount to the acquisition of absolute power.[17]

To this settled concept of Hindu Jurisprudence, Manu is said to have administered a mild shock when he introduced his king in the following manner:

"5. And hence a king was composed of particles drawn from those chief guardian deities, he consequently surpasses all mortals in glory."[18]

"6. Like the Sun, he burns eyes and hearts; nor can any human creature on earth even gaze on him."[19]

"7. He is fire and air; he, both sun and moon; he, the God of criminal justice; he, the genius of wealth, he, the regent of waters; he, the lord of firmament."[20]

"8. A king, even though a child, must not be treated lightly from an idea that he is a mere mortal; no; he is a powerful divinity, who appears in a human shape."[21]

The seventh chapter of *Laws of Manu* (Manu Code) deals with government and public law. The few verses (5 to 8 of the seventh chapter) quoted above gave rise to an apprehension in the minds of many publicists that Manu had placed, contrary to the vedic principles, the king above law and armed him with a divine

16. *Ibid.*, p. 102.

17. For a detailed treatment of the subject see V. P. Varma, *Studies in Hindu Political Thought and its Metaphysical Foundations*, 1959, pp. 220-228.

18. The Ordinance (Laws) of Menu (Manu) according to the gloss of Culluca, translated by W. Jones, Chapter VII, verse 5.

19. *Ibid., Manu*, Chapter VII, verse 6.

20. *Ibid.*, Chapter VII, verse 7.

21. *Ibid.*, Chapter VII, verse 8.

right to rule over men.[22] Even though Medhātithi, one of the four great commentators on the Manu code,[23] explained that the Manu code was not intended to contravene the vedic law and when the phrases appear to contravene it, they must of necessity be construed as mere words without much legal significance,[24] the belief that Manu was an advocate of divine right theory of kingship has been entertained by jurists to this day.

But, a close scrutiny of the seventh chapter of Manu hardly bears out the belief held by them. The first verse of the seventh chapter in the Laws of Manu states: "I will fully declare the duty of kings; and show how a ruler should conduct himself, in what he was framed, and how his ultimate reward may be attained by him."[25] The second verse says: "By a man of the military class, who has received in due form the investiture, which the Veda prescribes, great care must be used to maintain this assemblage of laws."[26] It is obvious the main purpose of the chapter was to "declare the duty of kings" and "show how a ruler should conduct himself." To "declare" is to specify and specification means avoidance of ambiguity in language which specifies the duty. Again, declaration of "the duty of kings" would mean indirect conferment of a co-relative right on the people. In the ultimate analysis, therefore, the phrase means that the functions of the king were confined to the performance of duties specified therein, and his "ultimate reward" mentioned in the same verse depends on how well or ill he does the job. The second verse mentions clearly that the king has to receive his investiture in due form prescribed by the vedas, which means that he has to subscribe to the principles mentioned therein. Moreover, it enjoins on him to "maintain this assemblage of laws" with great care, which implies that he is not above law nor its originator. He is only a maintainer of law.

Verse 13 of the same chapter states: "Let the king prepare a just compensation for the good, and a just punishment for the

22. See K. P. Jayaswal, *Manu and Yājñavalkya*—A comparison and a contrast: A treatise on the Basic Hindu Law, pp. 96-97; R. S. Vaidyanatha Ayyar, *Manu's Land and Trade Laws*, 1927, pp. 65-66.

23. The other three commentators were Govindarāja, Dharaṇī Dhīra and Kulluka Bhaṭṭa.

24. Medahātithi on Manu, referred to by K. P. Jayaswal, *op.cit.*, pp. 97-98.

25. *Manu* (Laws of) translated by W. Jones, Ch. VII, verse 1

26. *Ibid.*, verse 2.

bad: the rule of strict justice let him never transgress."[27] Prof. Jayaswal thinks that this verse vested the king with arbitrary power.[28] But it is difficult to subscribe to this view. The verse in question unambiguously enjoins on the king not to transgress "the rule of strict justice." Moreover, grant of compensation for the good or infliction of punishment for a bad deed can hardly be deemed just if they were to be administered subjectively and not objectively. Besides, the code in the subsequent verses clearly lays down certain rules to be followed in the matter of inflicting punishment. Verse 16 says that when the king has fully considered "place and time, and his own strength, and the divine ordinance, let him justly inflict punishment on all those who act unjustly."[29] Then verse 19 declares, "when rightly and considerately inflicted, it (punishment) makes all the people happy; but, inflicted without full consideration, it wholly destroys them all."[30] Further down it is stated "Holy sages consider as a fit dispenser of criminal justice, the king, who invariably speaks truth, who duly considers all cases, who understands the sacred books, who knows the distinctions of virtue, pleasure and riches."[31] Then verse 27 says that such a king, if he justly inflicts legal punishment, greatly increases those three means of happiness; "but punishment itself shall destroy a king, who is crafty, voluptuous and wrathful."[32] This is followed by verse 28 which states "criminal justice, the bright essence of majesty, and hard to be supported by men with unimproved minds, eradicates a king, who swerves from his duty, together with all his race."[33] Then again in verse 30 it is said "just punishment cannot be inflicted by an ignorant and covetous king, who has no wise and virtuous assistant, whose understanding has not been improved, and whose heart is addicted to sensuality."[34]

From these verses it is evident that the "just punishment" has been treated as the essence of criminal justice, and the criminal justice is considered as the "bright essence of majesty". Further,

27. *Manu* (Tr. W. Jones) Ch. VII, verse 13.
28. K. P. Jayaswal, *op.cit.*, p. 97.
29. *Manu* (tr. by W. Jones), Ch. VII, verse 16.
30. *Ibid.*, verse 19.
31. *Ibid.*, verse 26.
32. *Ibid.*, verse 27.
33. *Manu* (Tr. by W. Jones), Ch. VII, verse 28.
34. *Ibid.*, verse 30.

the verses clearly stipulate condition for infliction of "just punishment" and also lay down qualifications for the king, who could award it. This means that the infliction of punishment by a king who lacks those qualities mentioned therein cannot be construed as "just punishment". If he is incapable of preparing a "just punishment" for the bad, he ceases to be a fit dispenser of criminal justice and consequently loses the "bright essence of majesty", which is tantamount to virtual loss of kingship, for kingship could hardly exist without the bright essence of majesty. Moreover, the verses also clearly state that the "punishment itself shall destroy a king who is crafty, voluptuous and wrathful" and the criminal jutice "eradicates a king, who swerves from his duty", and these expressions imply not only that the king is subject to law but also that he may be impeached and banished for any arbitrary exercise of the power of inflicting punishment. Thus, if the entire seventh chapter of *Laws of Manu* is read as a whole there is hardly any scope to think that Manu had introduced an irresponsible king clothed with a divine right to rule over men. At the most those verses (5 to 8) may be taken as expressions which were meant to exalt the bright essence of majesty in order to inspire an awe in the minds of people, who were prone or likely to commit wrongs and not to arm the king with arbitrary powers; and it may also be remembered that this bright essence of majesty itself will vanish the moment the king swerves from his duty and becomes an addict to all vices or acts arbitrarily.

The subsequent writers, however, are more clear in the exposition of their views. The author of *Śukranīti*, says, "it is not the birth that makes the king. He is not respected so much because of his ancestry as for his prowess, strength and valour". Proceeding further he says, "The ruler has been made by Brahmā a servant of the people, getting his revenue as remuneration. His sovereignty, however, is only for protection".[35] Yājñavalkya seems to be more explicit in this respect. He tells the king that illegal actions on his part are to carry the result of forfeiture of majesty and banishment of his whole family,[36] and that acts of oppression to the subjects were to entail not only deprivation of majesty and

35. Śukra nīti I, 363-364, 375 quoted by R. S. Vaidyanatha Ayyar *op.cit.*, p. 66.

36. Yājñavalkya, I, 340 quoted by K. P. Jayaswāl, *op.cit.*, pp. 97-98.

condemnation of dynasty, but also infliction of the highest punishment.[37] Commenting on this, Prof. Jayaswal says that all these stipulations were found in the coronation oath, which every king took at the time of coronation, and Yājñavalkya was only translating the undertaking of the coronation oath.[38] It may also be remembered that all these stipulations of Yājñavalkya are almost similar to Manu's expressions quoted earlier in this paper.

Subsequently we hear in *Śāntiparva* of *Mahābhārata* Bhīṣma telling Yudhishṭhira that in ancient days when people found themselves in an anarchical condition they approached the creator *pitāmaha,* who ultimately gave them a king. God asked Manu to rule over them; but he was reluctant to accept it. He ultimately accepted the office only on the assurance of the people themselves.[39] Commenting on this, Prof. Radhabinod Pal rightly points out that even though the king was thus given by the God, the king's authority lay in the consensus of opinion of the people.[40] Proceeding further he says: "Here is then the conception of the social order, as the result, not of rigid natural relations or of divine commands, but of conscious human contrivances. The state was thus an artificial structure, the organ for satisfying human wants, and capable of being constructed and perfected".[41]

This brief survey of the writings of the ancient Hindu Jurists would show that the Hindu jurisprudence consistently gave credence to the popular sovereignty as a basis for the king's authority to rule. The representative theory, that is, the king is representative of God on earth, was never countenanced by them. On the other hand, they laid stress, not on the powers of the king, but on his duties, and on the fact that he was servant of the people. In other words, the active consent of the people to the rule by a person and the absence of despotism were the twin principles, which were often emphasized by the ancient jurists. They are, in fact, the two basic principles, as understood from the debate of the Constituent Assembly of India, that lay at the basis of the

37. Yājñavalkya, I, 341 quoted by K. P. Jayaswal, *op.cit.,* pp. 97-98.
38. K. P. Jayaswal, *op.cit.,* p. 98.
39. Śāntiparva LXV, 22-25 quoted by Dr. Radhabinod Pal, *The History of Law in the Vedic age and in post-Vedic times down to the Institutes of Manu* 1958, p. 126.
40. Dr. Radhabinod Pal, *op.cit.,* p. 126.
41. *Ibid.*

expression "we the people of India" embodied in the Preamble of the Constitution of India.

II. *Democratic Republicanism*

The Preamble of the Indian Constitution states that the people of India have "solemnly resolved to constitute India into a Sovereign Democratic Republic." This phrase has been carved out of the first clause of the Objectives Resolution which says, "This Constituent Assembly declares its firm and solemn resolve to proclaim India as an Independent Sovereign Republic". The word "Republic" indicates the form of government the people intended to adopt. It also indicates that the republican form of government is intended to stand as a bastion against any sort of absolutism that might be practised, and the speeches of various members of the Constituent Assembly amply confirm it.

Introducing the Objectives Resolution, Sri Jawaharlal Nehru stated emphatically that "a free India can be nothing but a republic".[42] Referring to the position of the rulers in the Indian States he said that "no state can have an administration which goes against our fundamental principles or gives less freedom than obtaining in other parts of India. Tre resolution does not concern itself with what form of government they will have or whether the present Rājas or Nawabs will continue or not. These things concern the people of the states. It is quite possible that the people may like to have their Rājas. The decision will rest with them. Our republic shall include the whole of India. If a part within it desires to have its own type of administration it will be at liberty to have it".[43] Proceeding further he said, "some people pointed out to me that our mentioning a republic may somewhat displease the rulers of the Indian States. It is possible that this may displease them. But I want to make it clear personally, and the house knows, that I do not believe in the monarchical system anywhere. Our view in regard to these Indian states has been, for many years, first of all that the people of those states must share in the freedom to come. It is quite inconceivable to me that there should be different standards and degrees of freedom as between the people in the State and the people outside the States."[44]

42. *C.A.D.*, Vol. I, p. 56.
43. *C.A.D.*, Vol. I, p. 56.
44. *Ibid.*, p. 60.

It appears that Sri Nehru conceived republicanism as a concept in contradistinction with the monarchical government[45] and theory of absolutism. He is undoubtedly against the monarchical system and his speech bears ample testimony to it. Therefore his statement that the Rājas could be there provided they are wanted by the people must be construed to mean the elected Rājas. Since "Election" and hereditary "monarchy" are contradiction in terms, the republicanism of Nehru's conception seems to spell virtually the death knell of monarchy as an hereditary institution.

The consensus of opinion among the members of the Constituent Assemby was in favour of the word "republic" and the interpretation the mover of the resolution put on it. The result, therefore, was the final acceptance by the Constituent Assembly of the republican form of government along with the glosses put on the word "republic" by Sri Jawaharlal Nehru. But our enquiry is whether this republican conception was ever found in the ancient Hindu juridical thought. Adverting to this problem Dr. S. Radhakrishnan said in the Constituent Assembly, "We can not say that the republican tradition is foreign to the genius of this country. We have had it from the beginning of our history. When a few merchants from the north went down to the south, one of the princes of the Deccan asked the question, 'who is your king?' The answer was, 'some of us are governed by assemblies, some of us by kings'. Pāṇini, Megasthenes and Kauṭilya refer to the republics of India. The great Buddha belonged to the Republic of Kapilavastu."[46]

Thus it has been made abundantly clear that the "republican tradition" is not alien to the "genius" of this country. As a matter of fact, the technical word used to denote Hindu Republic was *"Gaṇa"*. The *Aitareya Brahmaṇa* uses three expressions *"Bhoja"* (enjoyer) or *"Bhaujya"*, *"Svārājya"* and *"Vairājya* which have been construed by Prof. Jayaswal as denoting heads of a class of republics.[47]

In the *"svārājya"* the ruler or president was called *"svarāt"*[48] and according to the *Aitreya Brāhmaṇa* this form of government

45. See the speech by Mr. F. R. Anthony, *C.A.D.*, Vol. 1, p. 92.
46. *C.A.D.*, Vol. II-III, p. 255 and 256.
47. Referred to by Dr. Radhabinod Pal, *op.cit.*, p. 103.
48. *Ibid.*

was adopted by the *Nīchyas* and by the *Apāchyas* of Western India in the vicinity of the mouth of the Indus.[49] According to the same Brāhmaṇa in the *"vairājya"* form of government, which was found in the north by the side of the Himalayas, the whole nation took the consecration of rulership, and this as pointed out by Dr. Radhabinod Pal, was a real democratic constitution.[50] Prof. Sarkar specifically names eleven republics for the period between 600 B.C. and 450 B.C., which, according to him, constitutes the first period of Hindu Republic, and says, "This cluster of republics represented evidently the survival of a type of polity that had been more or less uniformly distributed throughout the Hindu world, at least in the Indo-Gangetic plains. An older link in the chain of India's political evolution is furnished by the common-wealths of the fifth and sixth centuries B.C. And it is to the eastern regions of Northern India, roughly speaking the modern province of Bihar, that we have to turn our eyes for these oldest historical specimens of Hindu republics".[51]

Further, we find a reference to republican form of government in Śāntiparva of *Mahābhārata*. Bhīṣma speaks of four stages of development in the human society. The first was the state of perfect peace and order. Originally, therefore, there was no kingdom, no king, no punishment and no punisher. People then protected each other by law and law alone.[52] Then came the state of chaos and confusion because people were first overpowered by *delusion,* which destroyed *discrimination* and *dharma,* and then became subject to *avarice* and *lust.*[53] This chaotic situation led first to the establishment, through the intervention of gods. of a code of law dealing with *dharma, artha* and *kāma,* which was handed down by Brahmā through Manu, and second, to the installation of a republican form of government, which later gave way to king Manu's rule on the choice of the people. Speaking about the republican government Bhīṣma says: "In ancient days the

49. *Ibid.*

50. *Ibid.*

51. Prof. Sarkar, *The Political Institutions and the theories of the Hindus,* quoted by Dr. Radhabinod Pal *op.cit.,* pp. 103-104.

52. Śāntiparva, LVIII, 14-17 and 19, referred by Dr. R. Pal, *op.cit.,* pp. 214-215.

53. *Ibid.*

anarchical people were destroyed, eating up each other, even as the fish in water, the stronger doing unto the weaker. They then gathering together covenanted: A republican form of government was the result".[54]

Evidently, the republican form of government was adopted and experimented by the people in ancient India, and the Hindu jurists recorded that fact in their writings. But, a doubt, which still remains to be cleared, is whether the republican concept was ever known in the early vedic period or was it expounded only in the later vedic time. Dr. Radhabinod Pal, the eminent jurist, holds the view that the republican form of government in India came long after monarchy and after the early vedic age, that is, in the later vedic literature.[55] But the veracity of this view depends upon the construction one puts on the republican concept. If "republicanism" is conceived in narrow terms to mean only an elected "head of a state", namely, president, as distinguished strictly from "elected king", then it is difficult to disagree with the view. On the other hand, if it is construed broadly to mean a polity wherein supremacy of the people is acknowledged and absolutism in any form is resented, no matter what designation the elected ruler assumes, then it is difficult to subscribe to the view that this republican concept was unknown in the early vedic period. As has been shown earlier in this paper, in the early vedic period *samiti,* which was composed of the people, served not only as an electoral college to elect a king but also as a legislative body to enact laws which the ancient Indians cared to legislate. No doubt, the elected head of the state was called "king", but the fact he was elected shows that kingship was not hereditary and the existence of *samiti* both as an electoral college and legislative body indicates the supremacy of the will of the people and the absence of absolutism, which are the cardinal ingredients of "republicanism" in a broad sense of the term. In fact, it is this broad concept of "republicanism", which was as much in vogue in the early vedic period as it was later, that has been expounded by Sri Jawaharlal Nehru in the Constituent Assembly and later embodied in the preamble of the constitution.

54. Śāntiparva LXV 19, referred by Dr. R. Pal, *op.cit.*, p. 216.

55. Dr. R. Pal, *op.cit.*, p. 104.

III. *The Duty-Oriented Concept*

Certain Articles in Part III and all Articles in Part IV of the Constitution of India lay emphasis on the duty of individuals and of the state respectively. Also there are cerain provisions in Part III of the Constitution which make it imperative for citizens to exercise the guaranteed rights without disturbing public order. These constitutional stipulations seem to bear some similarity with the order and duty-oriented concept in the Hindu Jurisprudence.

Order and Duty-Oriented concept in Hindu Jurisprudence:

In order to know correctly how far the constitutional provisions relating to duty of the individuals and the states could be subsumed to the duty-oriented concept of Hindu jurisprudence we have to set out first the underlying principles of the concept. One foremost principle in the Hindu Jurisprudence is the concept of "*Rita*" which means eternal order or harmony found in nature. The ancient *Rishis* turned to nature with an inquisitive mind to enquire what was that which helped to sustain grand harmony found in the celestial sphere. They deeply contemplated on this problem and also on the origin or creation of the universe, and came to the conclusion that "*Rita*" (order) existing in nature and conformity to "*Rita*" by the natural phenomena were the two factors which perpetuated harmony in naure. Their next task was to turn to the world inhabited by human beings and tell them that similar harmony would not be difficult to achieve or establish permanently if they assiduously respected order (*Rita*) in human life, performing such duties as they are capable of. Thus, life was conceived as an integrated whole, which could be lived properly only in peace and harmony. Peace and harmony could be maintained only by respecting "*Rita*". And people could be said to conform to *Rita* only when they act in accordance with "*Dharma*", that is, when they do their duties which the nature (and not the society) enjoined on them. Thus, the ancient *rishis* evolved a "duty-oriented" jurisprudence. which was based on two concepts, namely, "*Rita*" and "*Dharma*".

The concept of Rita has been expounded by several ancient rishis—Aghamarṣaṇa, the great vedic rishi, says:

> "From Fervour kindled to its highest, *Rita* (Eternal Law) and Satya (Truth) were born; thence was the night produced, and thence the billowy flood of sea arose",

> "From that same billowy flood of sea the year was afterwards produced, Ordainer of the days and nights, Lord over all who close the eye".
>
> "Dhātā, the great creator, then formed in due order, Sun and Moon. He formed in order Heaven and Earth, the regions of the air, and light".[56]

Thus, Aghamarṣaṇa elevates *Rita* (Eternal order) to the highest position in the evolutionary scheme of the universe. In fact, it has been conceived by him as the first and primal phenomenon in the natural scheme of the universe. Therefore, it has been considered necessary for other natural phenomena, which were evolved later than that to conform to it. According to Aghamarṣaṇa's father, Madhucchanda, even gods, Mitra and Varuṇa, achieved their might by respecting and cherishing this *Rita* (eternal order).[57] A similar statement is found in the Sāmaveda also, which says, "Mitra and Varuṇa, through law, lovers and cherishers of law (rita), have obtained your mighty power".[58]

Vāmadeva, another great vedic rishi, describes the concept of *Rita* (eternal order or law) thus:

> "Eternal law hath varied food that strengthens; thought of eternal law removes transgression. The praise-hymn of eternal law, arousing, glowing, hath opened the deaf ears of the living.
>
> "Firm-seated are eternal law's foundations; in its fair form are many splendid beauties. By holy law long lasting food they bring us: by holy law have cows come to our worship.
>
> "Fixing eternal law he, too, upholds it: swift moves the might of law and wins the booty.
>
> "To law belong the vast deep earth and Heaven: Milch-kine-supreme, to law their milk they render".[59]

Evidently, Vāmādeva not only glorifies the concept of *Rita* (eternal law or order), but also lays emphasis on the necessity of observing that 'holy law' which would bring to the upholder of it "long lasting food" and coveted "booty". He lays stress on the necessity of contemplating on the "eternal law", for such "thought of eternal law removes transgression". What is more, he even

56. *Rigveda* X, 190, 1-3, quoted by Dr. R. Pal, *op.cit.*, p. 113.
57. *Rigveda* I, 2, 8, quoted by Dr. R. Pal, *op.cit.*, p. 114.
58. *Samaveda* IV, 2, 2, *Ibid.*, p. 175.
59. *Rigveda* IV, 23, 8-10 quoted by Dr. R. Pal, *op.cit.*, pp. 143 and 144.

indirectly tells us through the expression, "Milch-kine supreme, to law their milk they render", how one could uphold this "eternal law" or act in conformity with it by performing one's duty ordained by nature.

Further, we hear from Rishi Gautama a description of benefits an individual may get by observing this law when he said: "The winds waft sweet, the rivers pour sweet for the man who keeps the law: so may the plants be sweet for us".[60] Again we find in the Atharvaveda the law being described thus:

> "Truth, high and potent law, the consecrating rite, Fervour, Brahma, and 'sacrifice' uphold the 'earth'.[61]

Proceeding further it states:

> "Truth is the base that bears the earth; by Sūrya are the heavens upheld. By Law Ādityas stand secure and Soma holds his place in heaven".[62]

The ancient rishis thus conceived "Eternal Law" (*Rita*) as an "ordering principle" in nature. The natural phenomena strictly observed this *Rita* by performing functions allotted to them by nature; that is to say, without swerving from he path of duty. Consequently, perfect peace has been maintained in the universe. Naturally, therefore, the ancient rishis thought that similarly much desired peace could be established in human society if people respected and maintained *Rita* (law of order) and acted without any dereliction of duty. Thus, these ancient juriconsults adopted an inductive approach to law and evolved in this context the concept of *Dharma* bearing the connotation of "duty".

In fact, the word *Dharma* bears many connotations. As many as eleven implications and meanings have been listed by Dr. V. P. Varma.[63] It is, therefore, evident that the actual meaning could

60. *Rigveda* I, 90, 6 quoted by Dr. R. Pal, *op.cit.*, p. 154.
61. *Atharvaveda* XII, 1, 1, quoted by Dr. R. Pal, *op.cit.* p. 177.
62. *Ibid.*, XIV, 1, 1, quoted by Dr. R. Pal, *op.cit.*, p. 177.
63. See V. P. Varma, *Studies in Hindu political Thought and Its Metaphysical Foundations*, 1959, p. 106, foot note 1. The eleven meanings are (1) something like the old Rita, (2) the morally proper, the ethical duty, virtue, (3) good works, (4) religious duty, religious virtue, (5) the ideal, (6) identical with god and absolute truth; a universal law or principle, (7) divine justice, (8) a compromise between the ideal and actual conditions, (9) convention; a code of customs and traditions, (10) common law or laws and (11) international or inter-tribal law.

be ascertained from the context in which the word "Dharma" has been used. One of the eleven listed meanings is duty, moral, religious or ethical. As has been explained by Dr. V. P. Varma, the word Dharma is derived from the word *dhri,* which means "to sustain or uphold".[64] These are the two meanings, namely, (1) duty, and (2) "to sustain and uphold", the concept *dharma* seems to imply when it is used along with the concept *Rita.* To ascribe any other meaning to the word *dharma* in this context is to render the *Rita* concept redundant, which definitely might not have been the intention of the ancient jurists, who conceived these two concepts together as the basis of their duty-oriented jurisprudence. Viewed thus, it means that the people have been enjoined by the ancient jurists to sustain *Rita* (order) by adhering to *dharma,* that is, by doing their duties properly. The maintenance of *Rita* and *Dharma* leads to the establishment of much needed peace and order in human society. The entire emphasis in this duty-oriented jurisprudence, therefore, has been on the duty or obligation of the individuals and not on their rights. A clear idea of this emphasis on duty may be seen in the following two verses of the Manu code:[65]

> "For the sake of preserving this universe, the being supremely glorious allotted separate duties to those, who sprang respectively from his mouth, his arm, his thigh and his foot".[66]
>
> "Through the fear of that genius[67] all sentient beings. whether fixed or locomotive, are fitted for natural enjoyments and swerve not from duty".[68]

The Indian Constitution and the duty-oriented stipulations

The principles of the duty-oriented jurisprudence seem to have been given a silent reception in the Indian Constitution. First of all, most of the fundamental rights enumerated in

64. *Ibid.,* p. 107.

65. These two verses, namely, verse 87 of Chapter I and verse 15 of Ch. VII of the Manu code, have been subject matter of much controversy. Some believed that they served as a basis for the edifice of caste system, and some others could not find sufficient reason to subscribe to that view. Since it is not our field of enquiry, we leave the point unanswered.

66. *Manu* (Tr. by W. Jones), I. 87.

67. "Genius" referred in this verse is "the genius of punishment."

68. *Manu* (Tr. by W. Jones), VII. 15.

Part III of the Constitution have been hedged in with restrictions.[69] This method of stipulation of rights along with restrictions connotes that right and duty of the individual march side by side and no precedence or preponderance is given to one over the other.

Secondly, certain provisions in Part III of the constitution have been addressed not only to the state but to the individuals as well. Article 15 (2) (a) of the constitution states that no citizen shall, on grounds of religion, race, caste, sex, place of birth or any of them, be subject to any disability, liability, restriction or condition with regard to access to shops, public restaurants, hotels and places of public entertainment. Evidently, this is mainly an exhortation to the people, who are owners of shops, hotels, etc., to refrain from any discriminatory act against the fellow citizens. Next, Article 17 says that "untouchability" is abolished and its practice in any form is forbidden. It also makes the enforcement of any disability arising out of "untouchability" an offence punishable in accordance with law. Though the latter part of the Article is a sort of direction to the state to punish the practice of "untouchability", the former part, which is a self-contained provision, forbids the practice of "untouchability" in unequivocal terms. This means that any practice of "untouchability" by an individual, irrespective of whether it is punished or not, is an unconstitutional act. The same argument applies, *muntatis mutandis,* to Articles 23 (1) and 24. The former states that traffic in human beings and *begar* and other similar forms of forced labour are prohibited and any contravention of this provision shall be an offence punishable in accordance with law. The latter states that no child below the age of fourteen years shall be employed to work in any factory or mine or engaged in any other hazardous employment. Further, Article 32 guarantees the right to move the Supreme Court by appropriate proceedings for the enforcement of the rights conferred by Part III. Then Clause (2) of that Article states that the Supreme Court shall have power to issue directions or orders or writs, including writs in the nature of *habeas corpus, mandamus,* prohibition, *quo warranto* and *certiorari,* whichever may be appropriate, for the enforcement of any of the rights conferred by this Part (III). There is nothing in this Article to suggest that the rights conferred by Part III of the

69. See especially Articles 19, 25 and 26.

Constitution could be enforced only against the state, or the directions, orders or writs could be issued by the Supreme Court only to the state. In the absence of any positive indication in Article 32 to the effect that the rights guaranteed in Part III could be enforced only against the state, one may reasonably infer that the provisions of Articles 15(2) (a), 17, 23 and 24 read with Article 32 guarantee certain enforceable rights to individuals as against some other individuals. In other words, if an individual violates any of the provisions of the above mentioned articles his act would be unconstitutional, and aggrieved persons could approach the Supreme Court under Article 32 of the Constitution for a direction or order directing the concerned person to refrain from acting in unconstitutional way.

But, then arises a question whether a constitution could ever guarantee rights to individuals as against other individuals. A simple answer would, however, be that if a basic law so chooses there is nothing improper in making an "individual invasion of individual right" an unconstitutional act and protect it from such invasion. But, students of Western, especially American, Jurisprudence may find it difficult to subscribe to this view, for they might think that there could hardly be any fundamental right except as against the state. As a matter of fact, the American jurisprudence as developed by the Supreme Court of the United States does not countenance the view that the constitution could bar the private acts unless such acts have the support of the state.

It may be recalled here that Section 1 of the Fourteenth Amendment of the Constitution of the United States of America states, *inter alia,* that no state shall make or enforce any law which shall abridge the privileges or immunities of citizens of the United States; nor shall any State deprive any person of life, liberty, or property without due process of law; nor deny to any person within its jurisdiction the equal protection of the laws. Section 5 of the same Amendment empowers Congress to enforce, by appropriate legislation, the provisions of this article. In pursuance of these provisions Congress enacted in 1875 a Civil Right Bill making it a misdemeanor to deny any person equal rights and privileges in inns, theatres and on transportation facilities. This piece of beneficial legislation could have been upheld by the Supreme Court of the United States as one which was designed to enforce the "equal protection" clause of the Fourteenth

Amendment. But, when it was confronted in 1883 with the legislation in *Civil Rights cases*[70] it balked at giving the clause a positive meaning.[71] It ruled in that case that when the first and fifth sections of the Fourteenth Amendment were read together it would mean that Congress could pass legislation to supersede discriminatory state legislation and official acts and could not legislate against private acts of a discriminatory character. Further, in 1926 when the Supreme Court was called upon to pronounce its opinion on the constitutionality of restrictive covenants attached by white men to the property sale agreement imposing restrictions against the use of real property by Negroes, it ruled in *corrigan V. Buckley*[72] that the constitutional prohibitions "have reference to State action exclusively, and not to any action of private individuals .... It is state action of a particular character that is prohibited. Individual invasion of individual rights is not the subject-matter of the Amendment. It is obvious that none of these Amendments prohibited private individuals from entering into contracts respecting the control and disposition of their own property".[73] In 1948 there was a slight change in the judicial attitude which could be discerned in the decision in *Shellay V. Kraemer*[74] where the court held that the Fourteenth Amendment forbids the enforcement by the state courts of restrictive covenants which have as their purpose the exclusion of persons of designated race or colour from the ownership or occupancy of real property.[75] But it did not dislodge the decision in *corrigan V. Buckley*. The position, therefore, is that purely private acts of individuals, however much discriminatory they may be, unless they are actively supported and implemented by any one of the organs of the government, would not come within the constitutional prohibition stipulated in the Fourteenth Amendment.

These judicial pronouncements and also the view that constitution is an instrument which regulates mainly the relationship between individuals and the State probably led some lawyers to

70. 109 U.S. 3.
71. Mason and Beany, *The Supreme Court in a Free Society*, 1959, p. 255.
72. 271 U.S. 323 (1926).
73. *Ibid.* at p. 330.
74. 334 U.S. 1 (1948).
75. For a detailed study on this subject see Beranard Sehwartz, *American Constitutional Law*, 1955, pp. 230-233.

hold the view that the provisions of Articles 15(2) (a), 17. 23, and 24 of the Constitution of India are only "enabling provisions" and do not guarantee rights as against private individuals. That is to say, the only function of these provisions is to enable the state, if it so decides, to enact social legislations prohibiting discrimnation, untouchability, exploitations and child labour. Such an interpretation of these Articles would relegate them to a position of "non-self-executing" provisions which require supplemental legislation for enforcement, which means, in the ultimate analysis, that while other Articles of Part III could be enforced directly by the Supreme Court under Article 32 of the Constitution, the provisions of Articles 15(2) (a), 17, 23, and 24 could not be so enforced. If this is the position, as some are inclined to believe, it creates an inexplicable anomaly in Part III of the Constitution.

This anomaly could be avoided if the entire problem is viewed from the point of view of the ancient Indian duty-oriented jurisprudence, which lays emphasis on the duties of individuals and the state and on the adherance and performance of such duties. That jurisprudence, as pointed out earlier in this paper, also postulates the enforcement of all duties by the use of "the genius of punishment", that is, *"daṇḍa"*. The fact of the matter, therefore, seems to be that the Articles 15(2) (a), 17, 23 and 24 stipulate enforceable duties, which could be enforced either under ordinary law by the use of "the genius of punishment" or under Article 32 of the Constitution by appropriate direction or order from the Supreme Court. Viewed thus, the above mentioned Articles are as much "self-executing" in their contents as any other Article in Part III. The only difference, however, is that while other Articles speak of rights of individuals, these Articles, true to the spirit of ancient Indian tradition, stress on the duties of individuals.

Finally, Part IV of the Constitution, which consists of sixteen Articles, imposes on the State nine varieties of obligations. First, the state should "strive to promote" the welfare of the people by securing and protecting a social order in which justice, social, economic and political, should inform all the institutions of the national life.[76] Secondly, the state should particularly "direct its policy" towards securing (a) the right to an adequate means of

76. Art. 38.

livelihood for all citizens, men and women equally, (b) the distrition of the ownership and control of the material resources of the community in such a way as to subserve the common good, (c) the sound operation of the economic system, avoiding the concentration of wealth and means of production, (d) equal pay for equal work for both men and women, (e) the prevention of abuse of the health and strength of workers and the tender age of children and the removal of the situation where the citizens are forced by economic necessity to enter avocations unsuited to their age or strength, and (f) the protection of childhood and youth against exploitation and against moral and material abandonment.[77] Thirdly, the State should "take steps" to organize self-sufficient village panchayats[78] and to separate the judiciary from the executive in the public service.[79] Fourthly, the state should, within the limits of its economic resources, "make effective provision" for securing the right to work, education and public assistance in cases of unemployment, old age, and disablement and in other cases of undeserved want.[80] Fifthly, the state should "make provision" for securing just and humane conditions of work and for maternity relief.[81] Sixth, the state should "endeavour" (a) "to secure", by appropriate methods, to all workers work, a living wage, conditions of work ensuring a decent standard of life, (b) "to promote" cottage industries in rural areas,[82] (c) "to secure" a uniform civil code,[83] (d) "to provide", within ten years from the commencement of the constitution, for free compulsory education for all children below the age of fourteen years,[84] (e) "to organize" agriculture and animal husbandry on scientific lines and "take steps" for the preservation and improvement of the breeds and the prohibition of slaughter of milch and draught-cattle,[85] and (f) "to promote" international peace and security, to maintain just and honourable relations between nations, to foster respect for international law and treaty obligations in the international

77. Art. 39.
78. Art. 40.
79. Art. 50.
80. Art. 41.
81. Art. 42.
82. Art. 43.
83. Art. 44.
84. Art. 45.
85. Art. 48.

dealings and to encourage settlement of international disputes by arbitration.[86] Seventh, the state should "promote" with special care the educational and economic interests of the weaker sections of the people, particularly of the Scheduled Castes and Scheduled Tribes, and protect them from social injustice and exploitation.[87] Eighth, the state has been enjoined "to regard" the raising of the level of nutrition and the standard of living of the people and the improvement of public health "as among its primary duties" and "to endeavour" to bring about the prohibition of intoxicating drinks and drugs.[88] Finally, the state has been obliged to protect monuments or places and objects of artistic or historic interest, declared to be of national importance.[89]

As to the importance of the duties set forth in Part IV, Article 37 clearly lays down that "the provisions contained in this part shall not be enforceable by any court, but the principles therein laid down are nevertheless fundamental in the governance of the country and it shall be the duty of the state to apply these principles in making laws".

Thus, Part IV of the Constitution lays down a number of fundamental duties of the state. To the duty-oriented ancient Hindu jurisprudence, such stipulation of duties of the state is not quite alien. In fact, a member of the Constituent Assembly rightly pointed out that the fundamental principles of governance meant *dharma* or the path of duty of the government.[90] Yet, some, who seem to have not taken pain to enquire into the ancient Indian source, are inclined to believe that this part of the Constitution owes its origin or pattern to the Irish Constitution,[91] which in turn is indebted to the Constitution of Republican Spain for the idea.[92] Spain, herself being predominantly a Roman Catholic country, is supposed to have borrowed the idea from canon law. It is also said certain state obligation or directions stipulated in Part IV of the Constitution, which are also found in the Irish Con-

86. Art. 51.
87. Art. 46.
88. Art. 47.
89. Art. 49.
90. See the speech of B. Das, *C.A.D.*, Vol. V. pp. 366-368.
91. See the speech of Dr. P. S. Deshmukh, *C.A.D.*, Vol. V, pp. 368-370.
92. See Ivor Jennings, *Some Characteristics of the Indian Constitution*, 1953, p. 30.

stitution, are found in the Papal Bull.[93] This belief apparently has given rise to a conclusion that Part IV of the Constitution has been borrowed from an external source, which traces ultimately to canon law and the Papal Bull. However, this was refuted, and rightly so, by B. N. Rau, the Constitutional Adviser to the Constituent Assembly of India, in his address delivered to the Indian Council of World Affairs on 10th August, 1949. He pointed out that the conception of declaration of State policy or duties was not entirely foreign to India. The injunction, "the king shall provide the orphan, the dying, the infirm, the afflicted and the helpless with maintenance. He shall also provide subsistence to helpless expectant mothers and also to the children they gave birth to" contained in the *Arthaśāstra,* he said, was very similar to the Directive Principles of State Policy incorporated in the Constitution.

Dewan Bahadur K. S. Ramaswami Sastri: In Ancient India there was no concept in literature or among the people, of the divine right of kings. The concept of the eight *dikpālakas* (the divine protectors in the eight directions in space) being the king is not to be taken at its actual face value. Manu says in his code that the concept merely implies that a man should act in regard to his fellowmen, as gods act in regard to man, i.e., he should shower amenties like God Indra, collect taxes gently and imperceptibly as the sun collects vapour from the ocean, enter into the lives of all men just as the wind goes everywhere, bind transgressors with a noose like Varuṇa, please all like the moon, burn up enemies like the God of Fire, and support all living beings like the Goddess of the Earth. The concept that God Vishṇu dwells in a king (*Nā Vishṇuḥ Prithvīpatih*) has the same significance.

A king (rājā) was so called not because he shone brightly (rājate) but because his function was to please the people (Rājā Prakritirañjanāt), Kālidāsa's *Raghuvamśa*. Kālidāsa says also in *Raghuvamśa* that the king should make the people live according to the law and punish those who transgress the law (Vinayādhāna) and should protect all his subjects and find suitable occupation and livelihood for them and protect them, and that hence he is the father of all the subjects. He says also that just as the Sun converts the water in the ocean into vapour to return the

93. *Ibid.*, pp. 31-32.

taken water a thousand fold in the form of rain, a king should give back the collected taxes in a magnified form to the people.

Manu and other law-givers affirm the supreme potency of Rita and Dharma and Daṇḍa as the King of kings. There was no concept in India of the king's *privilege* or *inherent right* to rule the country. The Indian concept of monarchy was a concept of a limited constitutional monarchy. The king should consult his ministers and the popular assemblies (Sabhā and Samiti) and follow their advice. At the time of his coronation he took an oath that he would obey the *Mahāsammata* (will) of the people. In Vālmīki *Rāmāyaṇa* king Daśaratha is described as having consulted his people and sought their approval when he wanted to make his eldest son Rāma as *Yuvarāja* (heir-apparent).

Further, the country was divided into districts and there was a hierarchy of district officials who administered the law under the king's command. Every village was a republic and was allowed to manage its affairs.

The taxation was mild. The king was directed by the codes to collect one-sixth (*saḍbhāga*) of the income as tax. The capital was not taxed. It was also laid down that a king who collected taxes but did not protect the people would go to hell. The codes say that the king should collect taxes just as the owner of a cow milks it after the calf drinks its mother's milk (*go-dohana*) and just as bee take the honey in a flower i.e. gently and little by little without taking the whole (*madhu-dohana*).

The Indian Constitution lays down justice and liberty and equality and fraternity as the political ideas and declares India to be a sovereign democratic republic. It abolishes untouchability and declares that there should be no child-labour or compulsory labour. It declares the fundamental rights of the people and the directive principles of State Policy. Three special features are that it refers to village *panchāyats* and prohibits the use of liquor and prohibits the slaughter of milch cows. The concept of duties as contra-distinguished from the concept of rights, the concept of the supremacy of the popular will, and the concept of democratic republicanism are present in full in both the ancient Indian concept of Democracy and the modern Indian concept of Democracy.

Mr. S. Rangarajan: I would suggest this procedure for the seminar. It would be better if instead of discussing the subject as

a whole we may confine ourselves to a definite aspect, for instance Popular sovereignty.

Director: It depends on the speakers.

Mr. S. Rangarajan: I wonder whether it may be correct to say that there was any notion of popular sovereignty in Hindu India in the modern sense of that term. I would remind you of Professor K. A. Nilakanta Sastri's warning not to attribute modern wisdom to ancestors, unless you actually find it; that cheap satisfaction can be obtained at too high a price, of not understanding them as they were. The notion of popular sovereignty would imply the consent of the governed. Could we say that of the ancient Hindu State? It may be that the king himself was subject to *dharma* and he took care of the welfare of his people not only in this life but the life hereafter. It may also be that the just king tried to ascertain the wishes of his people through a council composed of diverse interests. It may still further be that he might even run the risk of being thrown out if he was oppressively bad. But would it be correct to say that even a good king depended on the consent of the governed? There is, I am afraid, considerable confusion on this point, since in those early times law was not the only engine of social control and the people (as well as their king) followed law as part of their religion. In the strict sense it might be difficult to trace sovereignty to the people, as we might, perhaps, trace to-day.

While talking of duties we are apt to make a slight mistake. *Apropos* the duty concept of our ancients we have to understand the totality of the Hindu system, where the values, both those regardless of time and place and those having relation only to the time and place, had to be integrated not merely in and through the law but as a way of life itself. Dharma was supposed to sustain not merely the individuals composing the state; it was *Loka Dharma*. It was, therefore, a concept of duty, not merely in the limited modern sense, but in its most extended sense. Some values were regarded as permanent (*sanātana*); other values also there were but having relevency only in the time and place. Students of jurisprudence are familiar with the concept of Natural Law—the unalterable ideal element in the law—and Stammler's contribution to juristic thought, viz., Natural Law with a *changing content*. Modern sociologists have found that in systems where a common expression has been employed to denote both law and justice there has been a greater sociological impact on the law and

vice-versa than in systems where jurisprudence was set off (at least from and after the later 18th century) as a separate science divorced from values. For over half a century, in the United States there has been a deliberate effort to commingle law and sociology. Documentation however, seems to reveal very little law in American sociology. After World War II, the extreme dangers of a purely positivistic approach are becoming clearer. The need for moral values is now high lighted. Dean Roscoe Pound considered Natural Law only as the ideal element in the law, not as a separate law. The speaker rightly referred to the "race between rights and duties" in the Indian Constitution. To have a clearer view one should understand the need for the duty concept (as of old) in the background of the need for conflict-minimization and/or conflict—elimination. The Hindu concept of Dharma or duty was conceived in the light of achieving *Rita* and harmony in society. If we, however, keep the notion of right and duty in two water-tight compartments that would not serve to eliminate or even lesson conflict; it may, on the contrary only serve to aggravate conflict. It is perhaps necessary to avoid confusion in the matter of the new and the old approaches. There seems to be evidence of such confusion in our thinking. An instance in point would be our clinging on to the idea of marriage being a sacrament in the Hindu system but yet being willing to introduce the remedy of divorce, based upon contract. I am only suggesting that when we talk of rights and duties let us at least be clear on the purpose for which there was insistence on duty then.

Dr. N. Subrahmaniam: Mr. Shetty's general observations on the Indian Constitution and Hindu Jurisprudence are acceptable in so far as they suggest a certain continuity in Indian historical tradition. But to extend this idea to include categorical assertions regarding similarities between ancient Indian political institutions and the modern ones would be to offend historical accuracy. Really, the available historical evidence does not tell us anything in detail about the organization and functions of the socalled republics of ancient India. It is well known that the Licchavis, the Śākyas and other 'republican' clans were really ruled by hereditary princes who held office perhaps at the pleasure of some popular representatives. This would only mean that such institutions were oligarchies. The word Republic has acquired a certain connotation which cannot be extended to include ancient Indian oligarchies. The anxiety of some scholars seems to be to bring

ancient Indian institutions within the connotation of currently fashionable concepts like democracy, republicanism etc. I would submit that this view is neither necessary nor desirable.

In regard to the other idea of popular control over the institution of monarchy, suggesting that kings were elected by popular acclamation or that they could be deposed by popular disapproval, it looks as if the very infrequent practice of deposing an extremely unpopular ruler or even tyrannicide is made to look like a routine political practice. Of course, the Arthaśāstras do mention the justification for a king who systematically defies the Dharma being deposed or even killed by his infuriated subjects. This is an extreme provision not to be confused with notions of popular rights.

The position in the Tamil country as gleaned from Tamil texts of the Śangam and the later periods is certainly different from this and as Prof. K. A. Nilakanta Sastri has pointed our "Tamil literature does not seem even to sanction resistance to the king's will" (*Cholas*, p. 69).

Mr. T. Venkatavaradan: At the outset I would like to express my admiration for the revolutionary way in which Sri Krishna Shetty has interpreted some of the ancient treatises on law and politics as well as the present Constitution of India. Some of his views, such as those on the divine right theory of kings and on the origin of republicanism in India, require careful study and provide good food for thought.

The *piece de resistance* of Sri Shetty's thesis has, however, been his interpretation of part III of the Indian Constitution—the part that deals with fundamental rights. He has taken the view that Part III not only confers fundamental rights on citizens but also imposes on them certain duties. He has cited in support of his view Articles 15(2), 17, 23(1) and 24. He has held that if an individual violates any of these provisions, the aggrieved person could move the Supreme Court under Art. 32 for the enforcement of his rights against that individual. In other words, according to Sri Shetty, some of the fundamental rights are not only guaranteed against state action but also against acts of individuals. I am sorry I have to differ from this proposition of his for the following reasons.

Part III of the Constitution is designed in such a way that the inference is inevitable that the fundamental rights are guaran-

teed only against the state. For example there is in part III a definition of the "state" but not of "individual", "person" or "citizen". Art. 13 specifically prohibits the state from taking away or abridging any of the fundamental rights conferred by the part. There is no such specific injunction against an individual. There are provisions enabling the state to impose, under certain circumstances, restrictions on the exercise of the rights. No such concession is available to an individual. It is, therefore, clear that individual is deliberately excluded from the category of entities against whom fundamental rights could be enforced. *Expressio unius est exclusio alterius.*

It is true that the terms of Art. 32 are wide enough to take in even individuals. But the point to be noted is that under Art. 32 the Supreme Court will not have jurisdiction to issue order, direction or writ to individuals for the enforcement of fundamental rights if it is already established that the rights are guaranteed only against the state and not against individuals. So, from Art. 32 we cannot derive any support for the argument that the rights are enforceable against individuals also.

The Supreme Court of India has categorically held in *Shamdasani vs Central Bank of India* A.I.R. 1952 S.C. 59, that fundamental rights are guaranteed only against the state and not against individuals.

Sri Shetty has also pointed out that clauses (2) to (6) of Art. 19 support the duty-oriented concept. But no duties are cast on individuals under those clauses. They only enable the state to impose restrictions on the exercise of the rights conferred by clause (1) of Art. 19 for the purposes set out therein. As long as the state has not imposed any such restrictions, individuals are absolutely free to exercise their rights in any way they like. Clauses (2) to (6) of Art. 19 as such do not impose any restrictions on the exercise of the rights. They are only enabling provisions.

Nobody could dispute the fact that Part III of the Constitution imposes on individuals certain duties also. There is, however, the difficulty about the enforceability of such duties. It is submitted that unless and until the State intervenes and makes legislation penalizing those who fail to discharge those duties, the courts will have no jurisdiction to proceed against them,

Prof. M. M. Bhat: One general argument that could be advanced to maintain the view that our constitution is influenced by the ancient Hindu notions of jurisprudence is this. No code legal or otherwise in any age or clime is improvised *de novo*. It is an inevitable process of continuity. Consciously or unconsciously the past traditions and institutions of a country exercise their influence on its code at a given point of time. Looked at from this point of view it is possible to hold that our Indian constitution, in some parts of it at least, is evolved out of our ancient institutions and that there is an affinity between the conceptions present in our Vedic texts and in the present Indian Constitution. The old concepts might have been crude which in the exigencies of the present time might have been refined and rendered more suitable and useful to society. Consider for instance the king-in council expatiated upon in the administrative system of Aṣṭapradhānas mentioned by Kauṭilya. That may be the dim fore-runner of the cabinet system of Government. This does not go to prove, however, that ancient monarchy was quite democratic in character. Also there are not evidences to show that people did not believe in the Divine right of kings or hereditary right of succession. On the other hand we find popular statements like *Nā Vishṇuḥ Prithivīpatih; Rājā Pratyakṣa Devatā* (None other than Vishṇu is king; The King is a visible God). We have a number of instances of ruling princes employing renowned teachers or their own ministers to preach *Rājānīti* to the princes lest the princes when they become kings should lose their balance by the exercise of unlimited powers. For example in Bāṇa's *Kādambarī* we have Minister Śukanāsa's *upadeśa* (instruction) to Prince Chandrāpīḍa. The tragedy of Duryodhana in the Mahābhārata story is a standing example of a great royal family going to ruins on account of the abuse of the unlimited powers of a monarch who did not heed the wise counsels of his elders or Council of Ministers. If people had a voice in the matter perhaps the Mahābhārata war could have been avoided. We do not find any example of a king being overthrown by the people except in the single instance of the wicked Vena who was burnt alive by the Rishis. In the early and mediaeval history of India we find that the line of succession of kings was hereditary, each monarch claiming descent from the Sun (*Sūryavamśa*) or Moon (*Chandravamśa*). If there was a revolution or displacement of a king, it was not brought about by the people but by the victorious king in a war. The Council of Ministers was not perhaps very effective. We do not know whether these ministers were

chosen representatives of the common people. However it may be said that the old village *panchāyats* and *samitis* together with the modern notions of democracy had inspired the framers of our Indian constitution. With regard to the "Duty-Oriented Concept" which Mr. Shetty dealt with, I think he has rightly pointed out that this concept is embedded in the ancient Vedic Concept of Rita and Dharma. I would like to say that Satya may be substituted for the word Dharma and both Rita and Satya are contained in the comprehensive concept of Dharma.

Dr. D. V. Rajalakshman: The author commenced this paper rather cautiously stating that the major principles contained in the Indian Constitution are not a complete imitation of Western legal systems, but can be traced as having their roots in Hindu jurisprudence. However, in the process of relating the three main principles of Indian Constitution, as enunciated by him, to Hindu jurisprudence he repeatedly tried to trace the source of these principles solely to Hindu jurisprudence with ample quotations from Manu and others. The zeal with which this theme is developed and the arguments put forward have left an impression that his aim is to trace the roots of all the three fundamental principles of Indian Constitution to the ancient Hindu system of jurisprudence. If the aim of the author is to establish that the principles on which Indian Constitution is built have been motivated by Hindu jurisprudence I am not in agreement with him.

The concept of popular sovereignty which is the first principle is mainly a procedure associated with the choice of leadership. Unless a society is very primitive there should be some one to assume leadership. This can be from within or without. In the latter, it can take the shape of a hereditary position, as it has been with kings or some rulers or can be imposed by some external powers. But, in most situations, for its persistence, the procedure always received the support of cognisable section of populace from within, failure of which often led to its downfall. In the absence of any leadership-imposition from without the obvious approach is to devise some acceptable criteria on which the choice of leadership will have to be based. History has variety of examples of different criteria set for this choice. However, even from primitive tribes to most civilized nations the choice from within has always provided for some scheme of popular acceptance.

In the absence of any procedure from without being available that can be accepted, the Constitution of India had to provide a

system from within. This obviously had to be based on popular acceptance. Hence the procedures enunciated happened to be fully influenced by the contemporary systems with which Indian leaders were familiar and whose impact on them has shaped their political ideology.

The second principle of democratic republicanism is the outcome of a desire to give full expression for independence and freedom of individual which were prize acquisitions after a prolonged agitation conditioned by the patterns of freedom laid down in contemporary system in existence in Europe and Amrica.

The duty-oriented concept which is the third principle is imperative in any procedure that develops rule from within through popular leadership.

Hence I feel that all the three principles are not really distinct and independent. The needs of the situation for specifying patterns of choice of leadership, influenced mainly by contemporary systems prevailing in various countries have been responsible for the three principles of Indian Constitution mentioned by the author. Any association of these principles with Hindu jurisprudence can be partly accidental and can be partly due to the desire for popular sanction of any method of leadership being invariant in time.

Mr. M. K. Muhammad Kunhi: It is not quite correct to hold that the concept of popular sovereignty as we find in the Indian Constitution has been drawn solely from ancient Hindu jurisprudence. No doubt, our ancient ideas have greatly influenced our general psychological make up, which in turn must have influenced the Constitution makers. But the more important factors that influenced the Constitution makers must have been the democratic values the Indians imbibed under the British rule. From 1919 onwards representative institutions were introduced in India for the government of the country, which ultimately led to the formation of the Constitution of 1950. This Constitution naturally embodied the principle of popular sovereignty. Popular sovereignty is not foreign to our ancient Hindu jurisprudence; however, the Indian Constitution seems to have taken this concept from British Constitutional jurisprudence.

Regarding the point raised by the Director of Legal Studies whether the people had nay right in ancient India to oust a good king I would say that there was no necessity to oust a good king

at all, for he discharged his duties properly. Even under our Constitution the President cannot be removed before the expiry of his term except by impeachment for "violation of the Constitution." The procedure laid down by Art. 61 makes it clear that a President cannot be ousted just because the people do not want him. Such removal must be based on specific charges preferred by the Legislature, investigated and proved.

Miss Radha: I feel that it is not correct to link our Constitution too much with the traditional notions of jurisprudence. Such an attitude is perhaps due to a tendency to trace everything great and good to our ancient heritage. The question of personal rights was not known in our ancient jurisprudence. The majority of our ideas is extraneous; we have borrowed either from Plato or Aristotle or Voltaire rather than from Yājñavalkya or Kauṭilya.

Mr. Shetty: I am extremely grateful to the learned members for their valuable suggestions and comments. I propose to answer a few points that have been raised here. One point that has been raised is whether Constitution-makers ever intended to incorporate the principles of Hindu jurisprudence in the Constitution. No doubt, it is difficult to assert positively that the makers of the Indian Constitution made conscious or deliberate efforts to incorporate the principles of Hindu jurisprudence, but a few references to Hindu law made by the Constitution-makers would show that they were very much influenced by the principles of Hindu jurisprudence also. What is more, whenever occasion demanded in the Constituent Assembly they relied on the principles of Hindu jurisprudence to explain intricate provisions of the Draft Constitution. I like to draw your attention to the statement of Sir Alladi Krishnaswami Iyer on Article 31 of the Constitution. Justifying the provision pertaining to property in the Constitution he said, "Our ancients never regarded the institution of property as an end in itself. Property exists for *Dharma*. *Dharma* and the duty which the individual owes to the society form the whole basis of social work. *Dharma* is the law of social well-being and varies from *yuga* to *yuga*. Capitalism as it is practised in the West came in the wake of the Industrial Revolution and is alien to the root idea of our civilization. The sole end of property is *yagna* and to serve a social purpose, an idea which forms the essential note of Mahatma Gandhi's life and teachings." He made this observation in the Constituent Assembly on 10th September 1949. As to the Directive Principles of State Policy, Sir B. N. Rau, the Constitutional Advi-

ser to the Constituent Assembly, said that the Directive Principles actually owed their origin to the Hindu jurisprudence. He stated that the injunction, "the king shall provide the orphan, the dying, the infirm, the afflicted and the helpless with maintenance. He shall also provide subsistence to helpless, expectant mothers and also to children they gave birth to" contained in the *Arthaśastra,* was very much similar to the Directive Principles of State Policy incorporated in the Constitution.

These remarks of the eminent men, who were largely responsible in framing the Constitution of India, would show that the principles of Hindu jurisprudence were also taken cognizance of while framing the Constitution.

The second point, that has been raised by Sri Venkatavardan, is that the provisions of Articles 15(2), 17, 23(1) and 24 are not enforceable against individuals without supplemental legislation, because the rights have been guaranteed only against the state. At the most these provisions, according to him, could be treated as "enabling provisions" in Part III of the Constitution. Therefore, individual violation of individual rights cannot be a subject matter of writ petition before the Supreme Court under Art. 32 of the Constitution. If this view is correct then it would mean Articles 15(2), 17, 23(1) and 24 are non-self-executing and unenforceable provisions which have been left in Part III of the Constitution. The framers of the Constitution deliberately created Part IV (Directive Principles of State Policy) and placed in it all provisions, which are unenforceable. If the framers of the Constitution had really intended the provisions of Articles 15(2), 17, 23(1) and 24 to be unenforceable they would have conveniently placed them in Part IV. The very fact that they have been placed in Part III without even a word about their unenforceability shows that they are meant to be as much enforceable as any other Article in Part III. Therefore, the argument that they are unenforceable provisions is untenable.

Further, if we accept the proposition that these provisions are unenforceable, then the inevitable conclusion will be that the legislature should have to pass laws in order to give effect to these unenforceable Articles. But, what is the legal position of such laws passed in aid of constitutional provisions? As the law stands today, the position of such statutes or laws is this: Since such laws are ordinary laws coming within the definition of law given in Art. 13,

they must of necessity conform to the provisions of Part III. This proposition has been laid down by the Supreme Court in *M. S. M. Sharma V. Sri Krishna Sinha* A.I.R. 1959 S.C. 395 when it accepted the view that any law made by the legislature in pursuance of the provisions of Art. 194(3) defining its powers and privileges would be subject to the fundamental rights. From this it is evident that any law passed by a legislature giving effect to, say, provisions of Art 15(2) must conform to all the fundamental rights. If it contravenes any of them, then it would be void. The position of supplemental legislation, that is, law passed in aid or in pursuance of unenforceable provisions, such as Articles 15(2), 17, 23(1) and 24, is inferior and subordinate to the fundamental rights. In the ultimate analysis it means, therefore, that the provisions of Articles 15(2), 17, etc., are not only relatively ineffective but their position *vis-a-vis* other Articles in Part III is inferior as well. This position is neither warranted by the language of the Articles nor conforms to the constitutional tenets, according to which all constitutional provisions have equal validity unless expressly provided otherwise. Looking from this point of view also the argument of Mr. Venkatavaradan appears to be unacceptable.

Mr. Venkatavaradan, in the course of his statement, has expressed his disagreement with my view that clauses (2) to (6) of Art. 19 of the Constitution support the duty-oriented concept. He is of the opinion that those clauses only enable the state to impose restriction on the exercise of rights mentioned in clause (1) of Art. 19, and do not cast any duty on the individuals. What is more, individuals are absolutely free, according to him, to exercise their rights in any way they like as long as the state has not imposed any such restrictions. But, it may be pointed out that in a civilized society no right is considered absolute. In a constitutional set up where fundamental rights are guaranteed, even if the state is not expressly empowered to impose restrictions on the guaranteed fundamental rights in the interest of general public, it is common knowledge that the state could legitimately impose reasonable restrictions on the rights in exercise of its inherent police power. The idea behind this concept is that the individuals are expected to exercise such guaranteed rights within bounds realizing, at the same time, their duties not to offend the rights of others. For example, when an individual exercises his right to freedom of speech he should realize that he is, at the same time, duty-bound not to utter words amounting to blasphemy, sedition, obscenity, contempt of court, etc. When he violates this rule

and thereby refuses to perform his duties, the state steps in and restrains him from exceeding the bounds of his qualified right. The state could do so either under an enabling constitutional provision, if there is any, or under its inherent police power. The state, therefore, does not require enabling provisions to impose reasonable restrictions on the rights, for, besides the state's inherent police power to impose such restrictions, every right of the individual is hedged in by implied restrictions, which means implied duties. The obvious conclusion, therefore, is that when a constitutional instrument spells out expressly the restrictions, which the state could impose on the guaranteed rights, it also means that duties of the individuals have been expressly stipulated therein indicating impliedly thereby the necessity of performing such duties by the individuals voluntarily lest they be compelled to do so by force of law. Just to illustrate this point we may cite one clause in the Constitution. Article 19 (1) (a) of the Constitution declares that all citizens shall have right to freedom of speech and expression. Clause (2) of the same Article states that nothing in sub-clause (a) of clause (1) shall prevent the state from making any law relating to libel, slander, defamation, contempt of court or any matter which offends against decency or morality etc. The language of the clause (2) is a sufficient warning to the citizens that while they exercise their freedom of speech they are duty-bound not to commit libel, slander, defamation, etc., which duty they should perform voluntarily if they wish to avoid the state compulsion. Viewed from this point of view, it is obvious that the clauses (2) to (6) of Art. 19 indicate, with sufficient clarity, the duties of the citizens which they should bear in mind while they exercise the rights mentioned in clause (1) of the same Article. It is, therefore, reasonable to think that clauses (2) to (6) of Art. 19 support the duty-oriented concept.

I thank once again all the learned members for their valuable suggestions and comments. Also I express my deep gratitude to Prof. Nilakanta Sastri for the opportunity he gave me to present my paper in this Seminar. Thank you.

Director: I am grateful to Mr. Shetty for having prepared a paper and led a discussion on it. I do not think he meant that our constitution-makers consulted Manu and Yajñavalkya, in preference to the 1935 Act. Whether they consciously took the old traditions into account or not, is beside the point. The constitution is there and our traditions are there, and Mr. Shetty tried to work

out how they both could be correlated; and we are grateful to him. The illustrious Kālidāsa defended the new against the old. Some of our concepts are taken by western countries and vice-versa. Are we surprised that there is some confusion in our constitution and in our thinking? Our legislators are oftentimes confounded and they pass contradictory laws and the executives carry them out in a different way. I think that the progress of this great nation has a long history, but now it is in a hurry to catch up with other nations. It has made enormous technological progress which is also part of the plan. In this hurry, conflicts are bound to be there. If you ask me a straight question, was the concept of sovereignty of people known to ancient India, my straight answer will be "No". Why, because the question never occurred to them in those terms. The Director of legal studies pointed out that there could be harmony between the different systems of thought and they could get along side by side, such as monarchical and nonmonarchical constitutions. This in some measure was exactly what happened in ancient India. There are different ideologies and different societies each claiming its own superiority. But there may be some slight resemblance between them. But there could be no detailed comparison between these concepts and values. It is very difficult to make comparisons, but, by and large, we may, as a whole try to compare the concepts of different worlds in a theoretical way, though not as regards their practical application. I do not know if we still have enough respect for our traditions, respect which it deserves to have, in my opinion. In that case we would not have rushed through a large number of legislations that have taken place in the recent past since independence, legislations which are neither here nor there.

The question of the place of kings in republics was answered by reference to heads of republics sometimes calling themselves rājā in ancient India. But it sounds an impossible combination in modern times, and Nehru's statement that the Indian princes might have continued in their states as rulers if the people liked it was not meant to be taken seriously. But let us not forget that England is formally a monarchy, but is there any the less of democracy or liberty there than in any republic great or small, ancient or modern?

One other point before I close, is this. Mr. Shetty seems to be fully convinced that the Supreme Court will be ready to enforce fundamental rights as civil rights, of one citizen against another,

I am not a lawyer and I have no right to talk about this. But I have my own doubts, because the chapter on fundamental rights concerns itself with citizens rights against States. If my understanding is correct, I think Article 32 will apply only in such cases and not to disputes between one citizen and another. It has not been decided so far and let us watch.

I think the Seminar has been very useful in giving an exercise to the mind and to see how much of the old gets even unconsciously reflected in the latest constitution and how much of these were even remotely anticipated by our ancestors. The modern welfare state is a very complicated thing; old laws and traditions did sometimes adumbrate ideas of 'social security' as we call it now. If you want to say that this is the concept of welfare state, you may—but that is a far cry. I am thankful to all the participants.

SECTION III: BIBLIOGRAPHY OF BOOKS AND ARTICLES

(*Note*: Titles of books and periodicals are in italics; under each subject and country; books are listed first and then articles, all in alphabetical order).

Abbreviations

BSOAS:	*Bulletin of the School of Oriental and African Studies*
FMJ:	*Federated Malay Journal*
HWM:	*The Hindu Weekly Magazine*
IWI:	*The Illustrated Weekly of India*
JRAS:	*Journal of the Royal Asiatic Society of Great Britain and Ireland*
SMJ:	*The Sarawak Museum Journal*
SS:	*The Sunday Standard*

ANTHROPOLOGY

INDIA:

Furer-Haimendorf Christoph von: *The Sherpas of Nepal* (Murray, 35 sh. Rev. IWI 17-5-1964, p. 46):

There are few places left in the world, in which people have remained unaffected by the incursions of modern life, where the values of an ancient tradition and the homogeneous structure of a simple but self-contained society have been maintained. The well-known anthropologist Christoph von Furer Haimendorf (Professor at the University of London) explored one of the last "Shangrilas" in our fast-shrinking world: the almost inaccessible highlands in the vicinity of Mt. Everest, where a small community of people live their undisturbed and unhurried life.

Professor Haimendorf's work is packed with first-hand information, which he collected during his stay of over two years, among the Sherpas in their own homeland. He writes from his personal experience with sympathy and understanding of human

and cultural values. He respects the the people about whom he writes, and no matter how different their customs and beliefs from those of his own country or religion, he never displays any sense of superiority by criticizing or ridiculing what may appear strange or unreasonable at first sight. He wants to understand rather than to judge.

We have here a vivid picture not only of the social life, the customs and the economy but also of the religious beliefs, the spiritual aspirations, monastic institutions, hermits and saints, and last but not least, an insight even into magic practices for the control of invisible powers, which should be of particular interest to serious students of psychology. Here we enter a strange and mysterious world which judging from the results and the influence on human life, proves its own undeniable reality and importance.

ARCHAEOLOGY

MALAYA:

Lamb, Alastair: *Miscellaneous papers on Early Hindu and Buddhist Settlements in Northern Malaya and Southern Thailand,* (pp. 90, pls. 117, *F.M.J.*, Vol. VI, New Series Kualalumpur, 1961, Rev. H. G. Quartich Wales, *JRAS*, pp. 100-1):

Valuable series of articles. The author's determination, so far as possible, not to limit himself to Malayan material is admirable. Thereby he gets suggestive results. There will be general approval of his enthusiastic desire to establish a grammar of archaeology (from beads, glass, earthenware, etc.) for all countries neighbouring on Malaya.

ARCHITECTURE

INDIA:

Harle, James C: *Temple Gateways in South India: the architecture and iconography of the Cidambaram Gopurams.* (xxiii, pp. 181, pls. 83, Oxford-Bruno Cassirer, 1963. Distributor: Faber and Faber, 95 s. Rev. *BSOAS*, 1964, pp. 462-4, Douglas Barrett):

There is still plenty of room for disagreement, but all students of South Indian architecture will be grateful for Dr. Harle's serious and closely reasoned treatment of a neglected period.

ART

INDIA:

Ray, Sushul Kumar: *The Ritual art of the Bratas of Bengal* (Firma K. L. Mukhopadhyay, Calcutta-12, Rs. 16/-. Rev. *SS*, 3-12-61):

This slender volume deals with *bratas* or magical rites of rural Bengal with which are inextricably mixed the spells, the legends and the symbols of sympathetic magic which through mystic diagrams and crude terracotta figurines seek the fruition of worthy desires.

CULTURE

GENERAL:

Parkinson, C. Northcote: *East and West* (John Murray, London, 1963, pp. xiv and 290, 30 s. net):

"Throws light on a vital theme. Summarizing world history, he shows how East and West came to differ and conflict, with alternating periods of achievement and decline. To readers who have ignored the oriental world this book will come as a shock. He makes us look at the story of mankind as if for the first time, finding a pattern in events which had seemed inconsequent, and clearly outlining the individual qualities of the different peoples. His analysis continues down to the present day, being brought into sharpest focus on the western expansion of the 19th century followed by the withdrawal of the 20th. He ends with a challenging account of East and West to-day and emphasizes that the Russians, whether they like it or not, are on the side of the West. A book for anyone who wants to understand contemporary world affairs more fully".

INDIA:

Borsodi, Ralph: *The Education of the Whole Man* (Pub. by M. S. Kothari, Baroda under the auspices of Sardar Vallabhbhai Vidyapeeth, Rs. 20/- Rev. IWI, 17-5-64):

Dr. Borsodi presents a philosophy of education, pointing out the drawbacks of the systems of education as they have developed in the highly industrialized and urbanized countries of the West with their undue emphasis on science, technology and specialization.

The essential function of education, the author rightly maintains, is to "humanize" man. This humanization should take precedence over several other purposes which education is usually expected to fulfil. To train specialists in technology which is what is aimed at today is to take a narrow and unhealthy view of education. Humanization should also take precedence over enculturization, which emphasizes the training of the individual to adjust himself to the culture and *mores* of the society of which he is a member.

Education should be correlated with the basic problems of life with which every man is faced. Dr. Borsodi classifies these under fourteen heads—three of them dealing with man's beliefs, four with values and the remaining seven with his action (occupation, health, property, politics, etc.). The point he emphasizes is that no basic problem can be solved with the help of specialized knowledge in any branch of human activity or thought. One should take the help not only of science but also of religion, tradition, literature, art and philosophy.

Jairazbhoy, R. A.: *Foreign Influences in Ancient India* (Asia Publishing House, Bombay, 1963, xii and 195, Rs. 25/-):

The theme of this book is that from most ancient times India has drawn on other lands to the west of her for a number of techniques, institutions and ideas; far from being isolated in the past, she has assimilated alien influences subsequently endowing them with the stamp of her own native genius. The foreign contacts were political, cultural and economical. The author shows that the rich diversity of India is the result of a fusion of native with foreign elements, and that due credit must be given to both in order to derive a clear picture of the character and quality of this land.

Jayachamaraja Wadiyar: *The Gītā and Indian Culture* (Orient Longmans, 1963, pp. vi, 68 price Rs. 3/- Rev. *Adyar Library Bulletin*, May 1964, p. 156):

In the present book we have two lectures on the *Gītā* pointing out its special message to the modern world by a recognized authority on Indian Philosophy. 'True knowledge is the best cure for the ills that threaten mankind. It is such knowledge that is instilled in our minds by the *Gītā* through the discourse on *kṣetra* and *kṣetrajña*'.

Keusen, H.: *Picturesque India and the East* (and Essays and Notes by Michael Edwardes with 128 Photographs in Photogravure including 28 in Colour, Pub. by D. B. Taraporevala Sons & Co. (P.) Ltd., 210, Dr. Dadabhai Naoroji Road, Bombay-1, price Rs. 40/-):

The photographs of Hans Keusen capture the strangeness of India and the East. Michael Edwardes has contributed a fragment of autobiography, an impressionist journey through an era not free of strife and war. From it emerges a picture, immediate, personal, yet subtly illuminating, a view of the public face of India and Southern Asia.

Lannoy, Richard: *India* (6 plates in colour and 188 Photogravure plates, price Rs. 40/-, Pub. by D. B. Taraporevala Sons & Co. (P.) Ltd., 210, Dr. Dadabhai Naoroji Road, Bombay-1):

In the pages of this book the fabulous dream world of India becomes a vivid reality through Mr. Lannoy's artistry with the camera. He builds up in pictures an impression of the incredibly rich and complex face of a country whose present-day life is still inextricably bound up with ancient traditions and beliefs. An introductory text creates an evocative background to the pictures which are fully described and explained in the notes. There is also a chronological table and a map.

Nawrath, Alfred: *Immortal India,* (Pub. by D. B. Taraporevala Sons & Co. (P.) Ltd., 210, Dr. Dadabhai Naoroji Road, Bombay-1, price Rs. 34/-):

The 12 colour and 106 black-and-white photographs in this book are by the famous German photographer, Alfred Nawrath. These numerous photographs have been very skilfully and artistically taken and are beautifully reproduced. They provide a feat of the picturesque and the wonderful. Here is a magnificent picture record of India's ancient civilization, the monuments of her Art, the splendour of ages, the beauty of her scenic grandeur.

Mukherjee, S. N. "Sir William Jones and the British Attitudes towards India' *JRAS,* 1964 (pp. 37-47):

'The greatest contribution of Jones to India was the formation of the Asiatic Society. India could hardly have withstood the cultural challenge of the West without drawing heavily on her past glory. It was Jones and the Society he founded that discovered India had produced a civilization equal to any other in the ancient world. The dignity and pride this discovery gave to the

Indians is an undeniable factor in the growth of the national movement' (p. 47).

MALAYA:

Voorhoev, P.: 'List of Malay Manuscripts in the Library of the Royal Asiatic Society, London, *JRAS*, 1963, (pp. 58-82):

Alphabetic list of the Raffles, Farquhar and Maxwell collections of Mss. based on older lists brought up-to-date and provided with an index.

PHILIPPINES:

Ontellius, Hans: *Islands of Pleasure, A Guide to the Philippines*, (pp. 125, 27 plates, 2 maps, Allen & Unwin, 1963, 25 s. Rev. *JRAS*, 1964, p. 62):

The author, a Swede, has lived in the islands and writes enthusiastically about this fascinating country which was recently described (without over exaggeration) as having endured 400 years of convent life followed by 50 years in Hollywood, before attaining nationhood. Now that the Philippines are no longer under Spanish or American administration and their people form an independent nation, their interest for the traveller--airborne or otherwise—is much increased. This guide book sensibly begins with a section on 'How to get there'. There are instructive chapters on past history and on recent events, political or otherwise; a bibliography for further reading, and a useful, although rather cramped, map of the islands.

Francisco, Juan R.: 'Some Philippine Tales compared with parallels in North Borneo' *SMJ*, Vol. X, July-December, 1962, (pp. 511-523):

"One of the most significant aspects of the cultural links and affinities between the Philippines and Borneo is the presence of parallel or similar tales that are found in these two proximate localities" and this paper is based upon a limited number of materials which have come to the notice of the author from North Borneo.

S. E. ASIA:

Harrisson, Tom: 'Changing Contexts of South East Asia, 21950 B.C. to 1950 A.D., Some Patterns in Human change,' *SMJ*, Vol. X, July-Decr. 1962, pp. 453-467):

"Throughout South East Asia (perhaps more than anywhere in the world), the constant movement of human beings, their

intermixture, interchange, overlap and overthrow, interbreed and cross-currency, makes and made for the life blood, vitality, physical and culture dynamic of a whole vast, varied swarmingly alive area, from the southern fringes of Yunan and the Burma Road down through the great rice bowls of Thailand and the valley of Mekong, past polygot Singapore and the myriad land masses which enarc the continent down into the Torres Straits of Australia or east to Microneisa, Pulau, Yap. Great insular systems straddle and at times dominate this zone of human energy. The most extensive is the Philippine Archipelago; the most massive the single island of Borneo; the most contemporarily active the Malay Peninsula .... To insist upon any sort of isolation is a dangerous absurdity in cultural terms. As I have tried briefly to illustrate here, one key to this part of world's vitality and happiness lies precisely in its mixed-up, topsy-turvy restless diversity, fluidity, complexity, adaptability, multiple and ceaseless change to and fro, every way, in time, space, chance or try. To forget this, even for a decade is here and now to imperil the life stream of health and fecundity. To try and stop change is ridiculous if not immoral. But not to *think* about what is changing (and whither), is to ignore the first responsibility of intellect. Wherever and whenever men of good will and education meet from different cultures within both the common local form and some world-wide pattern, it is well they should so think—and deeply".

DANCE

CEYLON:

Raghavan, M.: The Ceremonial and Ritual Dances in the Kandyan Kohomba Kankaria, the Cult of the Kohomba Gods. (Souvenir of the 17th Nāṭyakalā Conference at the Indian Institute of Fine Arts, 1964, pp. 22-26):

The most resplendent and spectacular perhaps of the several folk cults of the Sinhalese, though not so widely known as the more popular ones, is the Kohomba Kankaria of the Kandyan villages, the elaborate series of ceremonial dances and rituals, centering round the incurable malady that afflicted King Pānduvāsudeva (466-414 B.C.). They include: (1) *Yak-natuma.* (2) *Aiyala Yudima,* (3) *Guru Gods,* (4) *Kol-paduva,* (5) *Dunu-mal Appuva,* (6) *Bulath-Yakuma,* (7) *Panduvas Kattina Netuma* and

Vijaya Kattina Netuma, (8) *Dunu mal Akkama*, (9) *Kohomba Halla Netuma*, (10) *Gabada Kolla.*

Perhaps there is no other cult on which so many thought provoking speculations and theories, have been advanced as on Kohomba Kankaria.

FOLKLORE

GENERAL:

Davidson, H. R. Ellis 'Folklore and Man's past' *Folklore*, Vol. 74, 1963, (pp. 527-544):

Folklore is not merely a study of survival, fossilized pieces of quaint tradition from a hypothetical past, but a link with the past. Three rules essential for using folklore profitably to interpret the past; folklore "may well be of value and significance for its own sake, and may give us more understanding of the creative mind of man, the hopes and fears and insights of those who lived in days before our own. It *can* bring us nearer to man's past, though not always in the way in which we expect it".

Opie, Peter: 'The Tentacles of Tradition' *Folklore*, Vol. 74, 1963, (pp. 507-26):

Presidential address delivered to Section H (Anthropology) of the British Association, on 2nd September, 1963. "As the archaeologist digs under the soil for material remains of past times, so it was felt the folklorist might probe amongst the lower orders of society for mental survivals"; the vitality of folklore; the ebb and flow of individual customs; the unromantic past; the newness of old customs; the subtlety of superstition; the study of folklore. Concludes "Thus it may not be what we do not know which restricts us, so much as what we think we already know. If only man could be freed from the yoke of his age-old assumptions, prejudices, traditional imagery, and positiveness about what is right and what is wrong, he might wake up one day to find that even the greatest and gentlest of his aspirations was possible. And, if, by exposing some of the dark and tangled places in men's minds, the study of folklore can make a contribution to this end, then the discipline will have been amply justified".

HANDICRAFTS

INDIA:

Bhushan, Jamila Brij: *The Costumes and Textiles of India* (17 illus. in colour, 360 in Monochrome and 702 Line Drawings, price Rs. 44, Pub. by D. B. Taraporevala Sons & Co. (P.) Ltd., 210, Dr. Dadabhai Naoroji Road, Bombay-1):

Well written and sumptuously produced with hundreds of illustrations culled from many sources. The author has dealt with the origin of clothing, ancient Indian dress, clothes of the Muslim period, modern Indian dress—both male and female, embroidery, the arts of cloth dyeing and printing, the craft of the weaver, and the history of the Indian textile industry. The Bibliography lists almost all the books relevant to the subject and this will help the reader who wishes to pursue the study further.

Kelkar, D. G.: *Lamps of India* (The Publications Division, Govt. of India Rs. 3-50; Rev. *SS*, 2-12-61):

The book is a modest attempt to illustrate the beauties and artistry of Indian lamps.

As he has himself accepted in his Acknowledgement, all the lamps illustrated in the text are from his own collection. Mr. Kelkar no doubt had a beautiful collection of Indian lamps varied in design and notable for craftsmanship, but in a work of such nature more representative examples from museums should have been included.

One misses in the plates, which should have been in monochrome, some outstanding examples of Indian lamps such as the 9th century chain-lamp from Jogeśvari and 12th century temple lamps from Kollur in the Prince of Wales Museum, which are superb examples of Indian craftsmanship in metal.

The 18th century examples reproduced by Mr. Kelkar, though interesting, hardly convey the idea of the simple and chaste design of the earlier lamps.

The introduction, however, is a simple exposition of the significance of lamps in Indian literature and deals with the various forms of lamps used in Indian temples.

HISTORY

GENERAL:

History of Mankind: Cultural and Scientific Development (Vol. I, Part I Prehistory by Jacquetta Hawkes. Part 2. The Beginnings of Civilization by Sir Leonard Woolley, pp xlviii + 873. Published for the International Commission for a History of the Scientific and Cultural Development of Mankind by George Allen & Unwin, London, 1963. 75 s. Rev. *JRAS*, 1964, pp. 79-80):

This is really two books, Part I is readable, informative, well balanced up-to-date and sound. Woolley died over three years before the date of publication and had been ill before; his Part 2 is certainly not up-to-date but this affects only occasional details, and in its broad sweep the work should prove a useful and in the main reliable introduction and guide to the general reader. There is a very good chapter on 'Techniques, Arts and Crafts'. Sir Leonard has a tendency to project modern practices and habits of thought back into antiquity, as when he postulates mining prospectors (378,401) and nationalism (384) by or soon after 3000 B.C. But it is difficult to see anything fundamentally new in the Unesco method or to believe that the Unesco plan of history writing marks any great step forward in ensuring 'for mankind the appropriation of its creative actuality.'

CEYLON:

Ludowyk, E. F. C.: *The Story of Ceylon*, 328 pp. 6 plates, 3 line drawings including 2 maps, (Faber & Faber, London, 1962. 25 s. Rev. *JRAS*, 1963, pp. 110-11):

This is an uncommonly interesting and well written book, which may prove to be the standard one volume history of Ceylon for a very long time, if. it is kept up-to-date in later editions. The author's fair-mindedness is evident on every page, but it does not prevent him from making some trenchent criticisms on occasion which are all the more effective for being clothed in witty and urbane language. Three main periods: Ancient to 1505 (arrival of the portuguese); old from 1505-1830; and 'Modern Ceylon'.

INDIA:

Beames, John: *Memoirs of a Bengal Civilian* (Chatto and Windus 1961, pp. 312, 30 s. Rev. *JRAS*, 1963, p. 111-12):

These memoirs the publication of which has been delayed for more than half a century, present a fascinating account of a district

officer's life in Victorian India. Their chief merit lies in the light they throw upon the Panjab tradition in the decades following annexation, upon the difficulties which confronted a Panjab officer serving in a Regulation Province, and upon Beames's views on Campbell's Road Cess, the Salt and income taxes, the management of the Darbhanga Estate, illegal cesses and the relations between planters and officials. An important though highly personal commentary on Bengal during the two decades which followed the Mutiny. Beames himself was something of a service rebel.

Khushwant Singh: *A History of the Sikhs,* Vol. I, 1469-1839, (Princeton Univ. Press. New Jersey and OUP. London 1963, xiv, 419. Seven appendices, bibliography, index, 4 plates and 4 maps, Rs. 40, 50 s. net in U.K. only):

The author bases his account on original documents in Gurmukhi, Persian and English and traces the growth of the Sikh Church, and tells of the compilation of the sacred scriptures of the Sikh faith, the *Granth Sahib* (selections appear in the appendices). The gradual transformation of the Sikhs from a pacifist to a militant fighting group called the Khalsa led by Gobind Singh, is portrayed in detail. The author describes the persecution of the Sikhs by the Mughals and Afghans, the liberation of the Panjab from Muslim domination by Sikh fighting bands, and the consolidation of Sikh power under Maharaja Ranjit Singh.

Misra, S. C. and Rehman, M. L.: *The Mirat-i-Sikandiri or Shaikh Sikandar ibn Muhammed 'urf Menjhu ibn Akbar* (Introduction and notes. Dept. of History Series No. 3, Univ. of Baroda, 1961, price Rs. 25 Rev. *JRAS,* 1963, pp. 106-7):

This 'well-known and very excellent history' (Sir Edward Clive Bayley) is a major source on the independent Muslim Sultans of Gujarat and has already been translated twice. This edition is preceded by a long and valuable introduction discussing in detail the sources of Sikander, and there is an extensive index of names in English. Printer's errors are numerous and errata run to fifteen pages, perhaps inevitable in present condition of Persian typesetting in India.

MALAYA:

Bastin, John: *Essays on Indonesian and Malayan History*: pp. 2202 + X, Eastern Universities press, Singapore 1961 (Monographs on S.E. Asian Subjects No. 3, Rev. *JRAS* 1963, p. 101):

This collection of essays deals with several interesting byways of southeast Asian history of the time of Raffles. This is a

most interesting and readable book, based on much painstaking research.

S.E. ASIA:

Hall, D. G. E. (ed.): *Historians of South East Asia*: Historical writing on the peoples of Asia, pp. viii, 342 OUP, London, 1961, 50 s. (Rev. *JRAS*, 1963, pp. 103-4):

Something new and timely in the historical study of South-East Asia. The critical survey of past work and the provision of guiding lines for the future are vitally important when western scholarship is, or ought to be, mobilizing its resources for extended historical work after the inevitale confusion that accompanied the ending of the colonial period. "Variety of approach involving special points of view is valuable as long as a firmly critical attitude to the nature of bias is maintained. In this impressive collection of papers there is plenty of evidence that just this is being done today by historians of S.E.Asia."

LANGUAGE AND LITERATURE

INDIA:

Burrow, T.: *The Sanskrit Language* (London, Faber and Faber, 1955, viii, 426):

'Providing a reliable account of Sanskrit in its relation to Indo-European is at the present moment not altogether a simple matter. The discovery of Hittite has revolutionized Indo-European studies and a considerable part of the older theory has been unable to stand up to the new evidence. It is hoped that this book will go some way to providing an up-to-date synthesis of a subject which in its present state is hardly accessible, outside the widely scattered specialist literature'.

Edgerton, Fraklin: *Buddhist Hybrid Sanskrit: Grammar and Dictionary*, (Vol. i, Grammar xxx, 239, Vol. ii Dictionary 623 pp. New Haven, Yale Univ. Press, Two volumes $ 15.00):

First attempt to treat the language in a systematic and scholarly fashion to aid both Indologists and beginning students of the language. The grammar undertakes to classify and analyse all non-sanskritic grammatical forms in the language. It is primarily descriptive and also endeavours to relate the forms to Sanskrit and the Middle India language. The Dictionary undertakes a corresponding task for the lexicon of the language. A

companion Reader (ed. Edgerton) has been published by the Yale Univ. Press at $ 2.50.

INDONESIA:

Kamil, T. W.; Moeliono, A. M.: Beberapa patokan dan saran untuk pelaksanaan di Indonesia (Some premises and suggestions to reform linguistics in Indonesia) *in Med. Ilm. Penget* 2 (1), 1961, 9-19):

Based on the definition and postulates which state that language is the totality of the conventional auditory signs by which the members of a speech community interact (1), that linguistics is the study of language in terms of its structure (2), and that linguistics has two major branches, i.e. descriptive linguistics, and historical, or comparative, linguistics (3), the execution of linguistics in Indonesia may assume the following forms: the codification of the Indonesian language (A), the codification of local languages (B), the comparison of languages in Indonesia (C) and the teaching of foreign languages (D). In its contacts with the local and some foreign languages the national language shows a tendency toward multicoloration. The need for codification—grammatically and stylistically—is therefore apparent. This is usually done by noting the speech totality of the influential groups which has the highest frequency, and which is found in the biggest cultural centres in Indonesia; and the totality of the social situations in which the speech is used. Once the codification is obtained, it will prescribe the teaching of the language in Indonesia. Today there is a need to enrich the national language, especially in its vocabulary and forms of words; to recognize the significant factors which determine the structure of the Indonesian society; and to know and respect each other in promoting the Indonesian society. The study of local languages can contribute to the achievement of this end. This study is primarily important to investigate the direction of the Indonesian tribes' migration in the past; and to determine the subgroupings of languages. The study can also reconstruct ancient languages, and by its technique it can help to decipher written records. The contacts with foreign countries necessitate the methodical study of those foreign languages which are felt to be useful in various fields. Linguistics can provide a comparison in each level of the language hierarchies between Indonesian and those foreign languages, and thus determine the problems, the solutions, and the sequences of language instructions.

Kamil, T. W.; Sukarsono, Sugeng: 'Beberapa morfem jang produktif dalam bahasa Indonesia' (Some productive morphemes in the Indonesian language) in *Bahs, Bud.* 9(1/2), 1961: 58-78):

It is believed that the process of language development can be guided by a codification. The latter can in turn be obtained by objectively examining a complete inventory of the language elements, specially those that have an important role in the modernization of the language.

Notosusanto, Nugroho: 'Sastra Melaju klasik dan sastra Indonesia modern dan batas waktu antara keduanja' (On classical Malay literature, modern Indonesian literature and the time limit between them) in *Med. Ilm. Penget.* 2(3), 1961: 200-7):

In this article, the author maintains against certain objections that the terms and concepts of "classical Malay literature" and "Modern Indonesian Literature" are both valid. Both are to be considered two consecutive periods or parts of Indonesian literary history. Classical Malay literature is the precursor of both modern Malay literature and modern Indonesian literature, which are the national literatures of respectively the Malayans and the Indonesians, so it is shared by both.

In Indonesian literary history, the dividing-line between those two periods or parts is to be put approximtely at the beginning of this century. This is based on the idea that national Indonesian literature was born since the birth of the Indonesian nationality. The Indonesian nationality started to exist when the Indonesian nationalist movement came into being, which was an expression of national consciousness.

Consequently, we should consider the generation of Siregar, Marah Rusli and others, as the first generation of (national) Indonesian writers. Abdullah bin Abdulkadir Munshi was the last classical Malay writer, at least to Indonesians.

The predicates "classical" and "modern" are also vindicated as denoting the characteristics of the respective literatures. Both Indonesian and Malay literatures could be called modern after they show the modernizing influence of Western culture. The preceding period in their development could be called classical, which is considered a better term than "old" or "ancient."

Soebadio, H.: 'Bahasa Sangsekerta sebagai mata kuliah paleng-kap pada Djurusan Sastra Indonesia' (Sanskrit as a supplementary

subject at the Department of Indonesian Languages and Literature) in *Med. Ilm. Penget* 2(2), 1961: 117-8):

As a result of the changing of curriculum in the direction of specialization at the Indonesian Department, Faculty of Letters, of the University of Indonesia, all the supplementary subjects have to be readjusted. Sanskrit, for instance, will be taught in the third and fourth year only (one year before and one year after the Bachelor-examination). The teaching policy must be brought in accordance to the new style of study, which aims at specialization.

Knowledge of Sanskrit for a graduate in Indonesian Languages and Literature should be thought sufficient, when he is able to read texts of the same level as, for instance, the Pancatantra. To this end an elaborate study of the whole Sanskrit grammar and syntax need not burden the course of study. Only the indispensable part should be taught, but still in such a way that the difference between Sanskrit as an Indo-European language and Indonesian as an Austronesian language will stay clear.

The author mentions some parts of Sanskrit grammar which can be dispensed with, without seriously damaging the study and suggests also some modifications in the teaching of other parts.

Time should be given to studying certain aspects of the influence of Sanskrit on Indonesian. In such a short course only the loanwords can be mentioned. This should be done in accordance with the subject of Indonesian philology.

Thus Sanskrit can be taught more efficiently as a true support to the study of Indonesian Languages and Literature, without burdening the student too much, but still giving him enough knowledge not to treat Sanskrit in an adventurous way.

MALAYA:

Francisco, Juan R.: The Rāma Story in the Post-Muslim Malay literature of South-East Asia *SMJ*, Vol. X, July-December, 1962, pp. 468-485):

"In literature, particularly, the Rāma story has been the source of almost every known composition. In Malay literature, it is the main story theme of the famous *Hikayat Seri Rāma* (HRS). It is source too of another story styled as a 'fairy-tale', which is the subject of the present paper." The major characters and their relationships with each other, the place names, important episodes, interpolations and accretions, the probable date of the fairy tale are discussed.

MUSIC

INDIA:

Premlata Sharura, Dr. (ed): *Sangītarāja* by Maharāna Kumbha (Banaras Hindu Univ. Press, Varnasi 5, 1963. Pp. vi, 153 + xxxii, 804. Price Rs. 40. Rev. in *Adyar Library Bulletin,* May 1964, pp. 152-3):

Composed by the great warrior Rānā of Mewar in 1456 A.D. (date given at end of the book) the treatise comprises 16,000 ślokas, and the part now published contains the first and second Kośa on *Pāṭhya* (verbal content of music) and *Gīta* (music.) The remaining *kośas* on *Vādya* (musical instruments), *Nṛtta* (dance) and *Rasa* will be published in due course. The introduction is detailed and valuable. There are various indexes including a word Index of about 7000 important words with contexts indicated.

PAINTING

INDIA:

Dimand, Maurice: *Indian Miniature Painting* (with 16 Superb Colour Plates, price Rs. 12.25. Pub. by D. B. Taraporevala Sons & Co., (P) Ltd., 210, Dr. Dadabhai Naoroji Road, Bombay-1):

The sixteen fine plates have been beautifully printed in full colours to fully reproduce the colour rendering of the original miniatures which are in private collections, the State Library of Berlin, New York's Brooklyn Musuem and the Metropolitan Museum of Art, the Freer Art Gallery of Washington, etc. The concise introductory text by Maurice Dimand is excellent as a brief introduction to the art of Indian Miniature Painting.

Geeta Govind in Basohli School of Indian Painting: (Foreword by Dr. Rajendra Prasad, Introduction by R. P. N. Sinha, 8 plates in colour and 4 illustrations in Monochrome, price Rs. 12.50. Pub. by D. B. Taraporevala Sons & Co. (P) Ltd., 210, Dr. Dadabhai Naoroji Road, Bombay-1.):

Some of the finest Basohli paintings of the best period illustrate the immortal Geeta Govind of the famous Bengal poet Jayadeva. These paintings are marvellous alike for their fine draftsmanship and their wonderful colouring and lighting effects. This album presents some of them. It also inspired in an equal measure sculptors, painters and other artists.

"Shri Rajeshwar Prasad Narayan Sinha has done well in collecting and reproducing in a compact form the paintings illustrating the theme of 'Geeta Govind' belonging to what is known as the Basohli school. This collection provides a new angle for studying the great work of Jayadeva. I am glad Shri Rajeshwar Prasad Narayan Sinha has also written a comprehensive introduction which will serve as the background and also the right perspective for a study of these paintings." (Foreword).

Paintings of Ishwar Dass: (Pub. by D. B. Taraporevala Sons & Co. (P) Ltd., 210, Dr. Dadabhai Naoroji Road, Bombay-1. Price Rs. 19/-):

This album contains 12 plates in full colour by the celebrated Indian artist, Ishwar Dass. As a water colour painter his work shows considerable delicacy, without however fading away altogether. Moreover, he is able to impart a finish to his pictures which one could wish was more prevalent. His paintings of girls convey moods which are enchanting and sometimes disturbing. The volume is excellently produced both in the colour printing and letter press.

PHILOSOPHY

GENERAL:

Watt, W. Montgomery: *Islamic Philosophy and Theology*, (pp. xxiii + 196. Uni. Press, Edinburgh 1962, 21 s. Rev. *JRAS*, 1963, pp. 113-114. A. S. Tritton.):

Dr. Watt begins by pointing out the difficulty of writing a history of Theology and, in a less degree, of Philosophy. Only one book on Theology by a heretic has survived and that is not very early. Philosophy is in a better state, though good editions of texts are often lacking. Dr. Watt's story is clear and readable but perhaps too compressed. This book is the first of a series on Islam and makes one look forward to the rest.

INDIA:

Advaita Grantha Kosa (compiled by a disciple of Sri Iṣta Siddhindra Sarasvati Swami of Upaniṣad Brahmendra Mutt, Kancipuram. Pub. by Deva Vani Parisad 1, Deshpriya Park Road, Calcutta. India. Rs. 10/-):

A comprehensive catalogue of all available advaitic manuscripts and books compiled according to the wishes of His Holiness

Sri Sankaracharya of Sri Kanchi Kamakotipitha. The preface explains the plan of the catalogue and the comprehensive introduction deals with "Advaitic ideas forming the basic concepts of the Vedas, the Darśanas, the itihāsas, the purāṇas and the śāstras. Ample information with regard to prominent authors of Advaitic works and of their contribution to Advaita is also furnished."

Kapali Sastri, T. V.: *The Way of Light* (Pub. by M.P. Pandit, Sri Aurobindo Ashram, Pondicherry Rs. 8 Rew. *HWM.*, 30-8-64):

Sri Kapali Sastri was from the beginning a seeker who plumbed the depths of the experiences opened to him by the ministry of his earliest teacher Kavyakantha Ganapati Sastrigal, Sri Ramana Mahrshi and Sri Aurobindo and the Mother of the Āshram. He has contributed so much to Aurobindonia that he has had tremendous influence on younger people like the editor of this collection of his thoughts and inspired writings. The work contains in the introductory part letters written by Sri Kapali Sastri to the brother of the editor, Mr. M. P. Pandit, From them one could see how his *sādhana* proceeded and he was willing to let others participate in this rare experience of yoga. Part I contains letters pertaining to Sādhana, correspondence with Sri Aurobindo and the Mother, general topics and literary reflections. Part II begins with Sādhana again and thoughts on Sri Aurobindo and the Mother. The observations are helpful for a general practice of the *sādhana* of integral Yoga. The appendix contains his belief about the work that Sri Aurobindo has started and which is being continued by the Mother.

Krishna Warrier, A. G.: *The Concept of Mukti in Advaita Vedānta* (Madras Univ. Phil. Series No. 9 xv, 564 pp. Madras, Univ. of Madras, 1961, Rs. 10 Rev. *BSOAS,* 1964, p. 499-500):

An attempt to explain and uphold the Advaita concept of *mukti* as being logically the most consistent and practically the most efficient. For this, the author undertakes the formidable task of covering the entire range of Indian philosophy, which accounts for the bulk of the volume. The treatment of non-vedic schools, esp. of Buddhism, shows a regrettable lack of understanding and no acquaintance with recent work such as Murti's *Central Philosophy of Buddhism.* In the second part he follows Sankara and other commentators, and compares advaita with viśiṣṭādvaita and dvaita views. Despite the limitations and biased approach, the

author shows great erudition in the Vedānta and much that he has to say on this school is unexceptionable.

Narain, K.: *An Outline of Madhva Philosophy* (vii, 231 pp. Allahabad, Udayana Publications, 1962 Rs. 30 Rev. *BSOAS*, 1964, p. 500):

In this short but excellent work Dr. Narain has made a successful attempt to give an outline of the Madhva school, particularly the philosophy of 'difference' and the doctrine of grace (*bhaktimārga*). The author has devoted a large part of this work to demonstrating the defects in the systems of Śaṅkara and Rāmānuja. His presentation of the main tenets of the Madhva school is systematic and lucid and is well supported by the comments of eminent Madhvaites like Jayatīrtha, Vyāsatīrtha and Vādirāja whose works have hitherto received very little attention.

Padmarajiah, Dr. Y. J.: *A comparative study of the Jaina Theories of Reality and knowledge* (Jaina Sahitya Vikas Mandal, Bombay, 1964, pp. xvi, 423 Price Rs. 15 Rev. *Adyar Library Bulletin*, May 1964, pp. 150-51):

This doctoral thesis is an important work (published posthumously) giving a critical and comparative exposition of certain ontological and epistemological problems centering round the most fundamental metaphysical presupposition of identity in difference in Jaina philosophy. The author had made a careful study of the various schools of Indian philosophic thought and was also quite familiar with the trends of western philosophy. His untimely death is a great loss to Indian philosophy.

Potter, Karl H.: *Presuppositions of India's Philosophies* (pp. xi, 276, Prentice Hall, London; 1963, 54 s. Rev. *JRAS*, 1964, pp. 67-8):

Remarkable and pioneering work describing the 'presuppositions' from a western point of view. An introductory chapter on Freedom and its conditions, is followed by a systematic presentation of different shades of the classical schools of Indian thought, with a detailed analysis of several such schools, particularly that of the Advaita with special emphasis on the less known Sureśvara's school, and with a critical appreciation of the contribution of the Mīmāmsā and Jain schools which have been much neglected in the West. Exhaustive bibliography and several exercises and suggestions on collateral readings.

Ranade, R. D.: *Bhagavat Gita as a Philosophy of God realization* (Bharatiya Vidya Bhavan, Bombay, Rs. 10 Rev. in *IWI*, July 12, 1964, p. 47):

This is a veritable encyclopaedia of suggestive information regarding the Gita viewed in the light of the successive and variegated interpretation by Eastern and Western savants.

Commencing with sources of the Gītā to be found in the Upaniṣads, the Brahma Sūtras and the Darśanas, the book deals analytically with the interpretation given by the protagonists of the Advaita, the Dvaita, the Viśiṣṭādvaita and the Vallabhācārya sects, and the author lays special stress on the mystical interpretation of the *Bhagavad Gītā* by the great Mahārāshṭrian poet-saint, Jñāneśvara, whom he describes as super Vedantic.

Jñāneśvara's exposition of Advaita Sūrya or Chit-Sūrya is an exercise of great poetical imagination combined with devotion and insight. Professor Ranade deals with special appreciation of what is called the asymptote realization of Jñāneśvara based on the consciousness of the physical, mental and other limitations of the mystic. In a somewhat breathless survey of Western interpretations (some propagandist, some even patronising) the author describes the work of scholars beginning from Garbe and coming down to Weber, Lassen and Edgerton. This portion of the book is necessarily very compressed and sketchy, but Dr. Ranade devotes due attention to Bhandarkar's historical treatment of the Gītā in relation to the origins of the Bhakti Cult.

A full account is given of Tilak's survey of European moralists, culminating in the exposition of his rendering of the Karma Yoga approach. The personal and unconventional doctrines of Gandhiji, and his interpretation of the meaning of Incarnation, are specially recounted in the work, which also deals, though cursorily, with modern interpreters, like Dr. Annie Besant, Dr. Munshi and Dr. Radhakrishnan.

Considerable space is devoted to Śrī Aurobindo's *Message of the Gītā* and what has been called the ascent of matter into spirit and the Divinization of Humanity. Part IV of the book is a summation of the metaphysical and the ideological concepts in relation to the Gītā gospel.

The volume ends with a transcript of a lecture by the author on "The Sublime and the Divine" as understood in the spiritual literatures of the East and the West.'

INDONESIA:

Tiat, Liem Tjong: 'An existentialist approach to education' (*Med. Ilm. Penget.* 2(3). 1961: 191-9):

In this article the author wants to show how Sartre's philosophy could be used as basis for modern education.

After a short introduction, followed by a brief survy of the Existentialist thinkers and movement, the author mentions some important points of Sartre's philosophy:

1. Sartre believes that "Existence precedes Essence", which means that there could never have been a "concept of man" before his creation. In fact, man never was created. Man's existence precedes his essence, and he will be what he makes of himself.
2. If man will be what he makes of himself, consequently he is fully responsible for what he is. He chooses his own future.
3. To be able to make this choice on his own responsibility man must be free.
4. Man acts in that part of the world, in that "certain situation", into which he is thrown.

Consequently man acts always in relation with his fellow-man ("the others"), he acts in a social situation.

As man makes himself, there can't be a fixed picture of the ideal man, which directs education. Therefore existentialist education can't be authoritarian and should be non-directive. Responsibility is the most important thing for this kind of education. Furthermore, the existentialist views every human being in his own situation. Consequently education must be given to every human being according to this situation. Education can't be treated alike as is done in traditional education.

The author concludes that though indeed the existentialist approach to education is not all together new, still it must be acknowledged that it is more concerned with and more consistently developed from the concept of man. The author suggests that this what Henry calls "unifying idea" of the concept of man in educational philosophy should be more recognized and used as a starting point for a new approach in the field of educational philosophy. A comparative study of other existentialist approaches with Sartre's concepts should also be undertaken with regard to such a survey.

RELIGION

GENERAL:

Bleeker, E. P.: *The Sacred Bridge.* Researches into the nature and Structure of Religion. (Leiden. E. J. Brill, 1963, pp. 272-28, guilders. Rev. in *Folklore,* Vol. 75, Spring 1964, p. 64):

"In this volume Professor Bleeker of the University of Amsterdam has brought together a number of essays dealing with the nature, content and structure of religious phenomena in different states of culture and environment. Most of them have been published in *Numen,* the Journal of the International Association for the History of Religions, in several languages, and include such topics as the cult of the Mother-goddess in the various manifestations; the concept of the nature and destiny of man in primitive society, the ancient Near East, and in Hinduism and Buddhism in India; cosmic eschatological speculations; the sacral kingship; Isis and Nephthys as wailing women; the sacred meal; water cults; and the magico-religious significance of the eye and the ear. In them is embodied and discussed a considerable amount of folk-material, but it is the articles on the phenomenological method that demand especially the attention of folklorists."

Fyzee, Asaf. A. A.: *A Modern Approach to Islam* (pp. viii + 127, Asia Pub. House, Bombay, 1963. 30s. Rev. *JRAS,* 1964, p. 76):

This small book is much more important than its size might lead one to think. There are four essays, all essentially printed before: (1) The essence of Islam dealing with the thought of Maulana Abul Kalam Azad, (2) Law and Religion in Islam, (3) Islamic Law and Theology in India, (4) The reinterpretation of Islam. The chief emphasis is on the need for a thorough revision of Islamic law, based on the original sources of that law. The most noteworthy thing about this book is that a distinguished Muslim has had the courage to say such things publicly.

BURMA:

Aung, Htin: *Folk Elements in Burmese Buddhism,* (pp. 140, OUP, 1962, 18s. Rev. *JRAS,* 1964, pp. 61-2):

Briefly the theory put forward is that after the triumph of Theravāda Buddhism in Anauratha's Pagan, the Burmese had to resort to stratagems, had in fact to 'Buddhify' the ancient 'animis-

tic', Indian, Mahāyāna beliefs and practices which they wished to retain. In the course of his argument, the author emerges with many useful insights, and valuable data. The book as a whole, however, fails to satisfy the criteria of scholarship.

INDIA:

Head, Joseph and Cranston S. L. (Eds.): *Reincarnation: An East-West Anthology* (The Julian Press Inc., New York, 1961, pp. 341 $ 6.50 Rev. in the *Bulletin of the Ramakrishna Mission Institute of Culture,* Vol. XIV, No. 11, p. 433):

Reincarnation, as a topic of discussion, may be considered somewhat archaic and perhaps an anachronism in this age of atomic bombardment and nuclear fission. Yet a New York publisher of repute, the Julian Press Inc. has taken the trouble and expense of producing this anthology of quotations from distinguished thinkers of every period of western culture and a thoroughly documented survey of reincarnation in world religions. The book is divided into four parts. Part one deals with reincarnation in the world's religions, Part two with the views of western thinkers on reincarnation). Part three with the views of western scientists and psychologists on reincarnation; Part four contains statements from western scientists and psychologists on the subject of immortality and the soul.

Nizami, Khaliq Ahmad (ed.): *Khair-u'l-Majalis*-Conversations of Qualandani. Foreword by Dr. Tarachand, pp. 67, 307. Muslim Univ. of Aligarh. No. 5, studies in Indo-Muslim Mysticism 1, 1958. Rev. *JRAS.*, 1963, pp. 105-6:

Throughout the conversations the human touch is never far away. This is due partly to the personality of the Shaikh and partly to the colloquial tone of the book, even though the style owes nothing to Hamid Qualandani. This *Khair-u'l-Majalis* contains the well-known Sufi teachings of austerity and abnegative of self but there is an interesting trace of metempsychosis (*tanasukh*) plainly derived from Hinduism. Dr. Nizami is to be congratulated on his scholarly edition of the *Khair-a'l-Majalis*—a task for which he was well qualified from his profound knowledge of the enormous hagiographical literature of India.

Sringeri Temple Kumbhabhisheka Souvenir (Smriti Kusamānjalai) (Pub. by the Sringeri Souvenir Committee for The Akhila Bharata Sankara Seva Samiti, Madras. Feb. 1963, Price Rs. 6/- copies can be had of Sringeri Sankar Math, 9, Venkata-

narayana Road, T. Nagar, Madras-17, India; The Sri Vani Vilas Syndicate Ltd., Srirangam, Trichinopoly Dt., India, Subramania Sastri, Bookseller, Sringeri, Kadur, India):

A souvenir to commemorate the Kumbhābhiṣekam of the shrines constructed on the Samādhi of H. H. late Jagadguru Śrī Chandraśekhara Bhārati Mahāswāmigal and the newly built gōpuram at the entrance of Śrī Śāradā temple at Śringeri. Several articles in Sanskrit and English among which many are reminiscences of H. H. Sri Chandrasekara Swamigal and on the present pontiff Sri Abhinava Vidyātīrthaswamigal.

SOCIOLOGY

GENERAL:

Asad, Muhammad: *The Principles of State and Government in Islam* (pp. xii + 107, Cambridge Univ. Press, 1961, 24 s. Rev. *JRAS,* 1964, p. 77).

This book on the Islamic state tries to show that the source of sovereignty is the will of God, not the will of the people, and thus obedience to a ruler is demanded of the Muslim citizen. While the citizen has the right to protest against injustice, he cannot take his protest as far as rebellion. All this and the other arguments of the author could hardly be further from the realities of conditions in Muslim countries. Yet one cannot help feeling that he has set down a reasonable and modern interpretation of the Islamic theocratic state, even if no Muslim state is likely to pay more than lip service to it.

INDIA:

Das, R. M.: *Women in Manu and his Seven Commentators,* pp. xxii + 238, Kanchana Publications, Varanasi and Arrah, 1962. Rs. 20 or £ 2. (Rev. *JRAS,* 1963, pp. 108-9):

Traditional style of Dharmaśāstra studies, yet aims to be historical. Foreward by K. M. Panikkar and Introduction by V. S. Agrawala. 'Dr. Das speaks of the "fair sex" (who are too weak to learn Veda) and has a rosy view of them uncongenial to sociology, whatever psychology in India might say in support: yet the detailed examples of the commentators' deviations from Manu are worth having. The study of *niyoga* (268 ff) and that of the forms of marriage (113 ff) are notable if not convincing. All conceivable aspects of women are dealt with. Unfortunately, loose thinking—and loose ends—abound, and the translations ought to have been checked more carefully'.

Kane, P. V., *History of Dharmasāstra—ancient and medieval religious and civil law in India,* (Vol. V, pt. 2, Govt. Oriental Series, Class B No. 6 (V) pp. xxxiv, 719-1711, xxii, 269, Poona, Bhandarkar Oriental Research Institute, 1622, Rs. 60/-, Rev. *BSOAS,* 1964, pp. 459-62, J. Duncan M. Derrett):

This volume completes the scheme, but introduces some relatively unexpected topics and ties up numerous loose ends. There is a discussion of Purāṇas and that class of literature necessitated by the fact that in Vol. I this aspect of dharmaśāstra had been deliberately postponed (or neglected). There is also a chapter of Buddhism, a concession to encyclopaedism. Tantric doctrines are discussed in relation to Dharmaśāstra and Mahanirvāṇa tantra is rightly shown to be an eighteenth century work. Ch. xxxvii on future trends is not the most successful chapter in the book. The author has no great hopes of the socialist pattern of society. Kane's work has made the Indian system of law and jurisprudence available for comparative study by the side of Islamic, Jewish and the Roman.

Peter, Prince of Greece and Denmark: *A Study of Polyandry* (IV, pp. 601, plates 23. The Hague. Mouton & Co., 1963, Guilders 60. Rev. *BSOAS,* 196b, pp. 468-69 C. Von Furer-Haimendorf):

Section II, the main body of the book presents the author's field material on polyandrous populations of Ceylon, Kerala, the Nilgiris, the Himalayan regions and Tibet. The value of the material is great as the societies, studied are undergoing a process of change and polyandry is becoming less and less frequent. The investigations vary in thoroughness, a considerable advance on Kerala and the Todas, though the most weighty chapters relate to Kalimpong and the Tibetan speakers; the author lived long there and had a knowledge of colloquial Tibetan. Disagreement with the author's somewhat Freudian interpretation of the causes of polyandry in no way affects the evaluation of this book as an anthropological study of the greatest merit and importance. No Index, otherwise excellently produced. Numerous illustrations, tables and maps greatly add to its value.

Varma, V. P., *Modern Indian Political Thought,* pp. xii + 790, Lakshmi Narayan Agarwal, Agra, 1961, 30 s. (Rev. *JRAS.,* 1963, p. 112—Hugh Tinker):

This work provides an account of the interaction of political social and religious ideas and movements from the early 19th century to the 1960's. It just fails to emerge as that overall study

of the evolution of modern Indian political ideas which at present is lacking. The author does not command that power of interpretation and original thought which is the hallmark of the political philosopher. Too often, the critical faculty flags, and is replaced by the cliché. Yet, on the whole, a comprehensive and systematic introduction to the various schools of politics.

INDONESIA:

Manafe, D.: 'Adat lembaga perkawinan di Roti—Lelenuk' (The institution of marriage of the Roti—Lelenuk) in *Bahs, Bud.* 9(/2), 1961: 45-47):

A general description of the marriage institution and ceremonies of the Roti-tribe, based on the description given in the Roti-Lelenuk dialect.

The writer remarks that the spread of Christianity in this area has gained a certain influence on the custom (adat) institutions. One example is the matter of "belis", i.e. the institution of bride-price, which was formerly compulsory in the marriage-institution but now, due to the impact of Christianity is dying out.

Some of the striking features of these marriage-institution practices are: "Dedea deli pak", the negotiations of the bride-price; "Nalou Oe", i.e. when the engagement becomes officially recognized by both the families; and "Pedak Belik", the payment of the bride-price".

Most of the elaborate ceremonials are usually accompanied throughout by a spate of oratory and cemented by a ceremonial meal.

Sudiman, Kartohadiprodjo: *Penglihatan manusia tentang tempat individu dalam pergaulan hidup (suatu masalah) (Man's view on the position of the individual within society—a problem)* in Pidato Ulang Tahun Perguruan Tinggi Katholik Parahijangan (Lecture on the occasion of the Dies Natalies of the Parahijangan Catholic University) Bandung 1962, pp. 33):

"Because of his dissatisfaction with Western legal thought, his suspicion of the truth of Western basic legal principles and because of the apparent decline of Western culture, the author reviews the state of Western thought in the hope to discover the causes of the crisis of Western culture in order that Indonesians

may avoid being involved in that crisis and may be able to bring the development of Indonesian state and society to the desired goal. According to the author everything in the world is the creation of God. Some creatures are meant to live alone (like the tortoise), some in pairs (like the turtle dove) and some are meant to live in groups, among them: man. His conclusion: a "Two-Entity" between the individual and the group with a restricted freedom or unrestricted freedom for the individual within his associations. The author rejects the concept that "men are born free" as expounded by "western democracy"; he also thought that matter is important in human life (Marx's historical materialism). By investigating Indonesian adat law it will be apparent that the author's theory is that of his nation, of his ancestors and thus in accordance with the Indonesian National Identity".

MALAYA:

Newell, William H.: *Treacherous River: a study of rural Chinese in North Malaya,* (xxv, pp. 238, plates 7. Kuala Lumpur: Univ. of Malaya Press, 1962, Distributors: Oxford Univ. Press, 40 s. Rev. *BSOAS,* 1964, pp. 486-7):

Second publication of the Univ. of Malaya on sociology and anthropology, and first book length description of Chinese rural life in Malaya; result of a year's work in a Toochin (Swatow)—speaking village in province Wellesley. Well organized chapters cover the village setting, family and kinship attitudes, religion, associations, organization of work and the settling of disputes. Both descriptive and comparative. Transcription of Chinese names slovenly throughout; otherwise deserves the widest welcome, as a very readable account of a hitherto undocumented area of emigrant Chinese life.

PAKISTAN:

Faruki, Kemal A.: *Islamic Jurisprudence* (pp. x + 337. Pakistan Publishing House, Karachi, 1962, Rs. 15/- Rev. *JRAS,* 1964, pp. 75-6 also *BSOAS,* 1964, pp. 442-3):

The author's approach is not primarily historical. The book is lucidly written and well-reasoned. All those in any way concerned with Islam must be interested in that faith's attempts to come to terms with the modern world; Mr. Faruki's book gives a valuable back ground study to the legal aspect of this topic. There is a useful glossary of legal terms and an especially full index.

THAILAND

Insor, D: *Thailand, A Political, Social and Economic Analysis,* (pp. 188, Illustration, Map, London, George Allen and Unwin), 1963, 25s. Rev. *JRAS.* 1964, p. 64):

Readable introduction to modern Thailand; offers a wealth of accurate detail, but the short sections leave the reader with a somewhat muddled impression. Improved economic policies the most valuable contribution of the present regime; difficulties in the way of establishing democracy of a western Parliamentary type fully discussed. Illustrations well chosen, but the map is poor.

SCULPTURE

INDIA:

Gopalan, S. (Ed.): (1) *Brāhmīya Citrakarma Śāstram,* (2) *Sarasvatī Citrakarma Śāstram* (with Tamil translation, Pub. by the Sarasvati Mahal Library, Tanjore, Rs. 8.50, Rev. *HWM,* 6-5-62):

Both Citrakarma Śāstras deal with the making of idols, the materials required and their various shapes. Brāhmīya Citrakarma Śāstram deals with Vishṇu idols while the other deals with different kinds of Śiva idols. The formation of the ten incarnations of Vishṇu is given an elaborate treatment, while the Saraswatī Citrakarma Śāstra mentions the formation of the various shapes of the consort of Śiva also. Different kinds of Śiva idols and Śiva Linga Murtams such as Somāskanda, Kumāra, Nateśvara, Dakṣiṇāmūrti, Kalyāṇa Sundareśa, etc., are described in detail with reference to their formation and shapes.

SECTION IV(A): INSTITUTIONS

(*Note:* Country, Subject and Name of Institution, arranged in alphabetical order; institutions and their publications in *italics*).

GENERAL

ART:

The International Association of Plastic Arts (Rue Franklin, Paris 6e):

See *Bulletin* 1962, II, p. 324: The Japanese National Committee of the International Association of Plastic Arts (IAPA) has undertaken to establish a centre where Japanese and foreign artists will be able to meet and to exhibit their works. This centre will be situated in Tokyo; it is the outcome of a project elaborated in 1958 by the Association of Japanese Artists, to which the Japanese National Committee of the IAPA owes its being.

The 'international centre' in Tokyo will comprise a meeting room, a library, an information service, a co-operative for artists' materials, an exhibition room, a studio for engravings and workshops for foreign artists visiting Japan. It will also house the secretariat of the National Committee of Plastic Arts.

For the purpose of establishment of this centre, a vigorous campaign was prosecuted. The Association of Japanese Artists received 1,74 works of art as gifts from 1,542 artists, which enabled it to organize in 1958, 1959 and 1960 three large exhibitions where these works were sold; in this connexion, it should be mentioned that forty-one graphic works were generously given by twenty-eight artists from Chile, France and Italy—a gesture affording proof of the solidarity that exists between artists from different countries.

ARGENTINA

CULTURE:

The Argentine-Indonesian Cultural Institute (Buenos Aires, Argentina):

Founded in 1959. Conducts a number of activities both academic (courses on Indonesian art and culture, Indonesian language, Indo-Javanese art, Cultural influences in Indonesia, con-

temporary painting of the Java and Bali schools, literature, philosophy and Indonesian shadow plays at the Faculty of Arts and Letters of the National University of Buenos Aires) and public (radio broadcasts, exhibitions, etc.) in collaboration with the Embassy of the Republic of Indonesia in Buenos Aires. The Governing Board of the Institute is made up of University Professors, writers, and artists.

GERMANY

CULTURE:

Museum of Indo-Asian Art (Berlin):

The Berlin State Museums own approximately 20,000 exhibits of Indian and Asian art. At the beginning of this year the whole collection was brought together to form a separate Museum of Indo-Asian Art based on the former Indian section of the Berlin State Museums under the direction of Dr. Herbert Hartel. It includes the world famous Turfan Collection which consists of finds made by the Prussian Imperial Turfan Expeditions between 1902-1904—Buddhist wall paintings, sculptures, miniatures, temple flags and items of archaeological interest—a further collection of Indian sculptures, bronzes, carvings, minatures and other items of Indian craftsmanship. There are also Burmese, Siamese and Cambodian sculptures, bronzes and pictures, the collection of Indonesian sculptures, bronzes, carvings, and many other works. Indologists have been calling for the foundation of such a museum for several years. It is administered by a Foundation which is responsible for the whole art collection in the West Berlin State Museums.

State Museum for Ethnology (Munich):

Founded in 1903 by Oscar von Miller. Indian classical art constitutes an important feature here. It consists of a large collection of sculptures, bronzes, articles of jewellery and other specimens of art collected from India as well as from other parts of Asia which have shown traces of Indian culture. An attractive catalogue issued by the Museum gives a list of the exhibits, nearly 400 representing different schools of art, preceded by a scholarly survey of India's heritage in art. (*German News Weekly*, Vol. VI, No. 20, 16-6-64, p. 3).

INDIA

ART:

Birla Mandir (Delhi):

Foundation stone originally laid in 1927 by Mahātmā Gandhi; completed in 1938 and opened for the public in 1939 by Mahātmā Gandhi. It is a temple dedicated to Goddess Lakshmī and God Nārāyaṇa. Except for the towers the temple is made out of white and black marble stones, a rare feature. All Hindus, the followers of the different branches of Hindu Dharma, including Sanātanists, Harijans, Ārya-Samājists, Buddhists, Sikhs, Jains etc. are allowed to participate in the daily worship, *satsang* etc. held here. This fosters mutual harmony and goodwill. Hence it is a shrine of many faiths and open to all without distinction of caste or creed. In the main sanctum sanctorum there are images of Lord Śiva and Durgā, made out of white marble. Around the sanctum sanctorum there are lovely frescoes depicting scenes from the Rāmāyaṇa and the Mahābhārata. Underneath verses from great poets like Vyāsa and Vālmīki are written. The fine paintings found on the walls inside the temple delight the visitors. Thus the whole temple serves as a store-house of Hindu mythological paintings and verses. A marble image of Lord Krishna is enshrined in the Gītā Bhavan, adjacent to the temple, the hall of which is used for religious discourses, *bhajans* and festival celebrations. Close to the main temple is another shrine dedicated to Lord Buddha. Next to it is the Kālī Bari which is very popular among the Bengalis of Delhi. Images of Chandragupta the great, Prthvīraj Chohan, Mahārāna Pratāp are also seen in the Buddha temple. Behind the temple there is a well-laid out garden planted with a variety of flowers and trees adorned with fancy towers, bridges, fountains and pools. Within this garden there are two beautifully carved out caves. One entrance is shaped like a crocodile with open jaws and the other entrance is like a demon with his mouth wide open. There is a beautiful clock tower in the South Indian style, a gymnasium and a stage for dramas. Birla Mandir built out of red sandstone, white and black marble stones is no doubt a fine example of modern art (*Hindustan Standard,* 21-6-64).

The Children's Art Carnival (New Delhi):

Inaugurated in October 1963 by the Vice-President of India; a gift to the children of India by Mrs, John F. Kennedy during

her Indian visit in 1963. This is a "unique play and art centre—a world of fantasy created for the child alone. It is a place where he can play, paint and experiment with art materials in complete freedom; is also a training centre for art teachers. It provides a demonstration of creative art teaching, offers new ideas and methods, displays new and varied materials for art teaching". The Children's Art carnival is the creation of Mr. Victor D'Amico, Director of the Department of Education in the Museum of Modern Art in New York, and the idea of bringing a duplicate of the Carnival to India originated in 1958 when Mrs. Indira Gandhi happened to see it at the World's Fair in Brussels. The moving spirit behind child welfare activities in India, Mrs. Gandhi was struck immediately by the Carnival's potential value in the field of art education for Indian children. She later visited New York to discuss with Mr. D'Amico the possibility of designing one exclusively for India. The present Children's Art Carnival is the outcome of those discussions. It has been made possible by a grant from the International Council of the Museum of Modern Art and several special donations from individual members of the Asian Society. (*Span*, Feb. 64, p. 5).

Lalit Kala Akademi (Lucknow):

Established by the Uttara Pradesh State government in March 1962. Connoisseurs of art, representives of State government and of art associations are members of the Akademi. Objects: Fostering of fine arts, encouragement of artists, the creation of an interest in arts among the people of the State, giving grants to art associations, arranging exhibitions, setting up of a permanent art gallery at Lucknow, publication of literature on art, the revival and development of folk art and grant of scholarships for research. Has held so far six exhibitions of Indian art and two of foreign art. The Akademi strives to acquaint people with trends in other countries (*IWI.*, 23-8-64).

The National Gallery of Modern Art (New Delhi):

Housed in a massive stone building, formerly owned by the Maharaja of Jaipur, has established the nucleus of an art collection, which in the years to come may develop into a rich and representative public acquisition of painting and sculpture in the East.

A large number of works by contemporary artists have been acquired by the Gallery, and many early works of noted painters and sculptors are in view. It is unfortunate, however, that examples of recent creations by present-day artists are hardly seen. When the Gallery concentrates in enlarging this section, it would be interesting to study the progress of several painters and sculptors, since most of them have taken vast strides and developed beyond recognition.

Scanning the various rooms, one comes to the conclusion that Amrita Sher-Gil is still the major artist of the century in India. The National Gallery could hardly be what it is today without the mainstay of her works. In contrast, there is Satish Gujral. The two compositions owned by the Gallery belong to an earlier period when he was completely dominated by Mexican influences. They lack originality; the style is derivative with strong traces of Diego Rivera, Orozco and Alfaro Siqueiros, looming large in the background. The gallery owns a canvas belonging to the Vārāṇasī series of Ramkumar. From here he has travelled a long way, and today we find him offering those transparent landscapes of the soul. In the case of Biren De, the transition from a pure academic style to the more formative emphasis of abstraction has been slow and carefully thought out, and the context in which he sees any physical phenomena has changed from the intrinsic to the evocative. The shift in emphasis from the content to the structure, culminating in a series of shapes, colours and volumes of paint, marks his development in the last few years. There is a very early Krishen Khanna in the National Gallery, which is not representative of his present mood. "Bull" by L. Shanmuga Sundaram shows signs of originality. Here is an artist with an individual style. Walking round the gallery, one stops at a Husain. One wonders what to make of it. There are two or three of Husain's creations. "Hawk Unidentified" is hardly worthy of this artist, who now belongs to the older group. Hastily brushed in, it would do quite well as a preliminary sketch, but certainly not as a finished work. In "Farmer's Family" we find the artist rising to greater heights. K. S. Kulkarni has on show a well organized painting. "Cows in the Field". The luminous, crystalline simplicity of this composition, in which every element is reduced to the essence of its form delights the eye. Avinash Chandra, who in

recent years has completely revolutionized his style, presents a painting in varied tones of red.

A portrait by Akbar Padamsee, two of Sailoz Mookerjea's oils, and "Las Ramblas, Barcelona" by F. N. Souza are paintings worthy of mention, while Bimal Das Gupta, a talented artist, has in delicate tones, landscapes of a visual nature. Paintings such as "Irrigation" by Murgesah and "Forest" by Santhana Raj are unpardonable in a permanent collection. A. Narayanan's feeble, attempts at painting after Cezanne, and "Green Hills" by S. V. Rama Rao also belong to this category. These paintings are not worthy of representing our age.

The Tagore Room is in a class by itself. Unschooled in the modern idiom, some of his pen, ink and wash studies possess an abstract quality which is admirable. We know Rabindranath Tagore as the great poet, and these sketches re-echo his greatness and breathe a serene simplicity, which was a part of his being and personality. He used a simple dialect devoid of guile to share with his fellow men the truths that he had discovered. His work is enshrouded in a strange mystery. The "Dark Face" enveloped in maroon, the "Six Figures" striding across the picture plane, and "Brooding" are just a few expressions of a deep and thoughtful soul. The National Gallery has in its collection some miniatures of the Rajput School (19th century), a few Kangra paintings, a couple of specimens from Patna and Oudh, and a fairly intricate piece of work depicting "Gajalakshmi" (Tanjore school). There is a Ravi Varma, to be seen mainly because it is a picture which indicates to what extent the technique of oil painting has developed in India during this century. There are works of Nandalal Bose and the Bengal school of painting, all of which are completely outmoded but of consequence historically. Last but not least there are a large number of Jamini Roys, and one can note how much this artist has been responsible for the revival of the folk art of Bengal. There are also sculptures of artists such as Amar Nath Sehgal, Raghav Kaneria, Sankho Chaudhuri, Pilloo Pochkhanawala, Prodosh Das Gupta and A. M. Davierwala. They have introduced new and interesting forms. Most of them share the aims of abstract art in their determination to seize upon the essential aspects of form. (*IWI.*, 17-5-64, pp. 38-39 and 48 & 49 abridged).

CULTURE:

The Beasant Cultural Centre (Adyar, Madras-20):

Composed of three institutions (1) Kalākshetra (See *Bulletin* 1957, p. 143); (2) The Arundale Training Centre and (3) The Besant Theosophical High School. The Arundale Training Centre was declared formally open on 1-10-1947. The institution was planned both as a memorial to Dr. G. S. Arundale and as a part of the celebration of the centenary of Dr. Besant's birth. Dr. Maria Montessori, the world famous educationist, founded this institution wih Śrīmatī Rukmini Devi. It is now well established on a sound foundation; has sent out more than 745 teachers trained in the Montessori system of child-education. The centre has had due recognition from the State government as well as from other Indian States. Exhibitions of Montessori teaching materials are arranged from time to time in the Centre. Social service is part of the School curriculum.

The Besant Theosophical School: It started working in two cottages with 32 students. In 1959, the silver jubilee of the School, the strength had grown to 594 students including 372 boys and 222 girls. "Religious spirit as the basis of all true living is especially emphasized and encouraged, whatever may be the particular religion through which that spirit is awakened and in connection with which it expresses itself".

There is a weaving department at the Centre which has its own building in the Centre's estate in Tiruvānmiyur. There is a model workshop where 20 looms are at work. It is producing many hand-woven materials of typical Indian designs. Besides a photographic department there is a Dye Research Laboratory which conducts research in vegetable dyes.

Gass Museum (Coimbatore):

Named after Mr. H. A. Gass, Conservator of Forests, who founded it in 1902. The Museum was first located in the office of the District Forest Officer; in October 1915 shifted to its present premises and was opened there by Lord Pentland; the only one of its kind in South India, the museum contains objects of interest to the lay public and of special value to the forester and students of forestry and natural history. "Here the student of geology will find over 300 samples of the different rocks and minerals found in

India. For the anthropologist, there are the costumes and ornaments of jungle tribes together with the weapons and implements used by them. Specimens of deadly and harmless snakes, a termite colony, moths and butterflies and the foetus of an elephant are some of the attractions to the zoologist. There is an interesting exhibit in the collection of the transverse sections of a teakwood and a rosewood tree. The latter has 470 annual rings and the former 456 rings, each ring representing one year of growth; also to be seen are typical specimens of various timber yielding species. Herbarium specimens over 50 years old are in the collection. Displayed on the walls are stuffed animals and birds. "The prize collection was nearly lost during the last war when the building was requisitioned in 1942 to serve as the mess, ballroom and school for evacuees from Greece and Malta. Then a good many pieces were either auctioned or sold for a song. The few that could be kept in the available space were locked up and forgotten till 1947. Since then the museum has been growing at the rate of 50 additions every year from forest officers, shikaris and other donors from the general public".

South Asia Studies Centre (University of Rajasthan, Jaipur):

Founded in 1963; Director S. P. Varma. University Professor of Political Science; obj: to provide an emphasis upon comparative studies of India and its immediate neighbours—Pakistan, Burma, Ceylon and Nepal. The Centre undertakes research projects in the S. Asian field to doctoral candidates. It also encourages language study and field research in the neighbouring countries.

LITERATURE:

Samkrita Sāhitaya Parishad (Trichinopoly):

Organized in October 1936; became a registered body in 1955. Veteran Sanskrit scholars have been its President from time to time. Free Sanskrit classes for children were started in 1937 and in the subsequent years this activity has been expanding. Every year special examinations are held for boys and girls studying in the S.S.L.C., P.U.C. and B.Sc., and B.A. classes and prizes are awarded to meritorious candidates. Conducts a monthly Sadas where many Pandits of the locality and the neighbourhood participate in the discussions. The Parishad has put on board many Sanskrit plays. Owns a library and reading room. The Library has a good number of books bearing on Kāvyas, Śāstra, Philo-

sophy, lexicons etc. The Silver Jubilee of the Parishad was celebrated in 1964, and a souvenir was published on the occasion.

PHILOSOPHY:

Vedānta Sabha (Gorur, Mysore State):

The Vedānta Sabhā in Gorur, a village on the left bank of the Hemāvatī river, 14 miles from Hassan, has been rendering good service in propagating the value of India's spiritual and cultural heritage. adapted to modern scientific and political advancement. The promoters, though they belong to the Viśiṣṭādvaita school of philosophy and are the predominating section of the village, encourage different kinds of philosophies of all religions. They collected donations from the people and constructed a well-planned all-purpose building in the village for the Sabhā's activities.

Sanskrit is taught here in the morning and *Veda Adhyayana* is conducted by scholars in the evening for the benefit of the youths of the village. Besides discourses on the Purāṇas, Harikathās are held at least once a month. The building has a spacious hall for conducting lectures and Sanskrit classes, apart from providing enough space for celebrating marriages and similar functions. It also serves as a "lodge" for pilgrims who visit the place to have darśan of Śrī Yoganarasimhaswamy, the presiding deity of the village. The annual car festival is one of the important festivals in the district. The institution facilitates the study of ancient spiritual and cultural books and arranges lectures by eminent scholars. Though it has nothing to do with politics, it works for emotional integration of the people by drawing their attention to the best in India's cultural heritage, based on mutual cooperation and tolerance.

RELIGION:

Chaitanya Research Institute (Rash Behari Avenue, Calcutta):

Inaugurated by Dr. S. Radhakrishnan on 29-6-64. Objects: to serve as a centre of learning in general and Vaiṣṇavism in particular, and to maintain the ancient spiritual heritage of India.

The Veda Śivāgama Pāṭhaśālā (Allur village, Trichy Dt.):

First of its kind in S. India; sponsored by His Holiness Sri Sankaracharya of Kanchi Kamakoti *pīṭham;* was opened in November 1963; Objects: To train Hindu pupils in Śivāgamas with a

view to preserving ancient Hindu culture and temple worship, including maintenance of temples and rituals connected with them.

"This is a unique venture; owing its origin to the two Vidwat Sadas one in Ilayāttangudi (Ramnad District) and the other at Nārāyaṇapuram near Madurai, organized during the last South Indian tour of His Holiness about two years back. Following discussions among eminent Śivācāryas then in the presence of His Holiness, a draft scheme with syllabus and curriculum for a six-year course in Śivāgamas was prepared and approved by His Holiness. The course includes, instruction in the forms of worship, Pratishṭhā, Kumbhābhiṣekams, Utsavams (festivals), Prāyaścittam in case of pollution to temples, etc. The Kāñcī Kāmakōṭi Pīṭha Vyāsa Bhārata Kalādi Sadas Samājam was registered with Mr. S. Annadorai Iyengar as Secretary and under its aegis, the Pāṭhaśālā was opened. The Hindu Religious and Charitable Endowments Board of the Madras State has made an initial grant of Rs. 6,000 to it. Two reputed Śivācāryas are at present in charge of the institution.

Since a background and hereditary knowledge of Śivāgamas would be an asset, sons and close relatives of Śivācāryas performing poojas in temples in their respective places were preferred. At present, 11 boys, nine in the age group 8-14 and the other two in the age group 14-16, drawn from Tiruciräppaḷḷi and Tanjāvūr Districts, Coonoor (Nilgiris), and Tiruchengode (Salem) have been selected, most of them being sons of Śivācāryas in their respective places. There are altogether 28 Śivāgamas and the boys are to be taught all of them in their six-year course. The Śivāgamas are believed to have come directly from the mouth of Lord Śiva himself. The Vedas formed the background. So, the pupils are taught Sanskrit, so that they can recite and understand the Vedas and Śivāgamas. Intonation is most important in the case of recitation of the Vedas and sufficient care is bestowed to see that the boys keep up the age old traditional methods.

The boys are given free boarding and lodging facilities and all of them are housed in the Pāṭhaśālā itself. Śrī Viśwanātha Śivācārya, Principal of the institution, said all the trainees were evincing very keen interest in learning Sanskrit, the Āgamas and the Vedas, and the Pāṭhaśālā was progressing satisfactorily with the blessing and encouragement of His Holiness and patronage and financial aid from the State H. R. and C. E. Board.

SOCIOLOGY:

Bāla Vihār (Madras):

A residential institution for the mentally handicapped; started in 1952 under the joint auspices of the Guild of Service (Central) and the Rotary Club of Madras. The Govt. of India, the Central Social Welfare Board and other private organizations like the Madras Provincial Fund help the Institution. The aims of Bāla Vihār are to develop and cultivate all latent potentialities of body and mind to the fullest extent possible, to develop in each boy and girl, the ideals, attitudes, and emotional control which are very essential for adequate social adjustment and give training in some vocation so that the child may earn its livelihood.

The school is well equipped with many visual aids, counting aids especially designed and made to attract the child's attention and create some interest in learning. Instruction in the Three R's is given along with sensory training and speech training. As these children learn more with their hands than with their heads vocation plays an important part in the training progamme. The following vocations are taught to the children: mat weaving, spinning, doll making, tape weaving, paper works, gardening and poultry farming. Drill and physical exercises, music and dance, dramatics form part of the curriculum. Thus the mentally retarded are given an all round training to make them fit into society as useful members.

UNIVERSITY:

The U. P. Agricultural University (Phoolbag. Rudrapur, Nainital Dt., U.P.):

See *Bulletin* 1961, I, p. 94. The enrolment at the University has since increased to 650 students from 250. "Plans are under way to expand the scope of study by the addition of a College of Home Science, a Post-Graduate College and possibly an Agricultural Teacher Training College. The U.P. Agricultural University has introduced many measures of education reform. It offers an integrated programme in Agricultural education, research and extension work, incorporating the latest in educational policy and technique. Some of the distinctive features of the University are the student advisory service, the course and credit system and the frequent examinations system. Under the advisory service, each student is assigned to an advisor whose duty it is to assist him in

all matters—academic, spiritual and moral. The advisor guides the student before registration in the selection of the courses most suited to his educational background and aspirations for the future. The course system divides the whole of the curriculum into separate courses all of which are taken separately and examined separately. The credit system is designed to reflect the educational content of the courses—some courses are four credit courses, others two or even one. The entire curriculum is measured in terms of credits. Under the frequent examinations system, each student is given marks in periodically held examinations by his teacher; and, the courses completed and the grades received are the basis of his final graduation. American assistance to the establishment of U.P. Agricultural University has been continuous and substantial. Beginning in 1955 with the preparation of general plan for a land-grant university in India which was accepted by the Government of India and used for UPAU, the interest and financial assistance has been sustained. The U.S. Agency for International Development has provided Rs. 15 million from the sales proceeds of American agriculture commodities supplied to India by the United States. This has been used for the construction of buildings. An additional grant of Rs. 16 million may be provided during India's Third Five Year Plan. In addition U.S.A.I.D. entered into a contract with the University of Illinois to furnish technical equipment and books worth Rs. 24 lakhs, to provide 11 technical advisors to the University, and to train about 30 Indian staff members in the United States.

Additional American co-operation is given by the Rockefeller Foundation of the United States through an agreement with UPAU whereby the Foundation will use University land for maize breeding and will assist in the development of the Research Station.

Sri Venkateswara University (Tirupati):

Founded in 1954. Starting with six honours courses, the university has now sixteen post-graduate courses. With the handing over of the Sri Venkaeswara Oriental Institute by the Devasthānams to the University, research work is being carried on here. The Music College is being maintained by the Devasthānams and it is proposed to have a P.G. course in music. Sri Venkateswara University library which was opened in 1964 developed from a nucleus of 6,700 volumes, mostly of the under graduate level, taken from the Sri Venkateswara Arts College. The library

collection consists of books, old sets of journals and other materials, numbering 75,797. On November 1, 1956, the university took over from the T. T. Devasthānams the management of the Śrī Venkateswara Oriental Research Institute along with its library. It has over 10,000 manuscripts in Sanskrit, Telugu and Tamil. The Institute has 21,000 printed volumes. This collection consists of reference materials useful to scholars of ancient Indian history and culture, philosophy, epigraphy, archaeology and numismatics. This includes 200 French books and 100 Pāli and miscellaneous materials.

In addition, the Andhra Pradesh Government gave to this university all the manuscripts got from the Madras Government Manuscripts Library as its share. The number of such collection is 3,335. Of these, 160 are rare manuscripts.

UNITED KINGDOM

THEATRE:

The Children's Theatre Association (London):

Formed in 1959. Now M. Michel Saint-Denis, who is general Artistic Adviser to the Royal Shakespeare Theatre Company is President. Main aims: "the encouragement of discrimination in theatre-going among children, and the fostering of an interest in the arts of the theatre". The first international conference of Children's Theatre met in London in May 1964 and members of the Children's Theatre, Calcutta, "were the only child actors to participate in the conference. All other member countries were represented by adult professionals except for one group of university students from Kansas, U.S." Among the performances given by the Indian troupe was "Song of India", a ballet depicting the rhythm of Indian life through dances from various states". Sir Edward Boyle, Britain's Minister of State for Education, opened the conference in London. He observed on the occasion "Helping children to greater self-awareness and awareness of the community is one of the main purposes of education—and drama in schools can achieve this better than any other means.

"Drama, in providing opportunities for children to handle experience, thought and emotion in a variety of richly expressive forms, makes a considerable contribution to the growing process.

In exploring alien characters and situations, they discover something of their own identity.

"In the range of work that is possible from imaginative improvization to the close study and final production of a play, it provides for the many varying needs of children at every age and stage of their development".

U. S. A.

CULTURE:

Albright Knox Art Gallery (1285, Elmwood Avenue, Buffalo 22, New York):

An art museum with an emphasis on modern art. A nonprofit corporation (receives funds from the city of Buffalo, Erie County, and private sources). Director: Gordon M. Smith. Open to the public Sun.-Mon., 2-6, Tues.-Sat., 10-5; admission free. In the Asiatic collection there are Chinese and Japanese sculpture and ceramics; Indian and Cambodian sculpture; Japanese, Chinese, and Indian paintings; Indonesian bronzes. The education department works with the public elementary schools by offering classes in the museum and by lending materials. The classes are offered only to the sixth grade as background for social science studies, which include Africa and Asia as topics. The education department has a special collection of colour reproductions, textiles, and dolls; these include non-Western collections and are loaned to elementary schools. Tours of the galleries are offered to all grades, but organized work with high schools and colleges is not carried on to any extent. Pub.: Annual report, exhibition catalogues; monthly calendar; *Paintings and Sculpture in the Permanent Collection.*

The American Institute of Indian Studies (Headquarters, Philadelphia, Pennsylvania, Indian Office, Poona):

Over many decades a large and distinguished list of American scholars, most of them attached to the universities and colleges, have conducted research in India and have served to enhance the knowledgeable understanding of India in the United States. In recent years the number of such scholars has greatly increased, and many of America's colleges and universities, including some of her most distinguished, have developed programs in which

research and instruction in Indian studies are carried on. Student and faculty participation in these programs have been increasing every year, some universities award graduate degrees in Indian studies, and in many others courses are given in Indian civilization.

With the enthusiastic approval of the governments of India and the United States a number of these colleges and universities joined in 1962, to form *The American Institute of Indian Studies,* whose purpose is: The furthering of mutual understanding between the United States and India primarily by advancing scholarly interest and achievement in the United States in all branches of Indian civilization, both ancient and modern.

The Institute is a co-operative, voluntary organization whose members are American colleges and universities of high academic standing with a special interest in Indian studies. At present the Institute has 22 members, and more colleges and universities are in the process of joining. Assisting in the management of the Institute's affairs are an Advisory Committee made up of some of India's leading scholars, and, in Poona itself, a local Consultative Committee.

The current activities of the Institute may be briefly summarised:

Each year the Institute awards a number of research fellowships to faculty members and graduate students in American colleges and universities.

In addition to support of individual research by means of fellowships the Institute is prepared to receive, evaluate, and seek support for worthy projects of group research. Projects approved by the Institute will be provided facilities in the Institute's office at Poona.

At the office in Poona the Institute maintains a block of offices and a hostel which can accommodate 22 residents. These facilities are available for conferences and group meetings as well as for individual use.

A small reference library is being developed in Poona as a supplement to the excellent libraries of the Deccan College and other local institutions to which the fellows of the Institute have access.

The Institute attempts to gather information concerning study and research facilities, housing, and other services of interest to visiting scholars throughout India.

The Institute undertakes to assist scholars who wish to have instruction in Indian languages and in various aspects of Indian civilization. Meetings of fellows for presentation of papers and for discussions have been arranged, seminars have been held, and once each year the Institute gathers its fellows in Poona for a meeting to exchange information and discuss research problems.

The Institute hopes to establish a publication series for the work of its fellows. Scholarly works approved by the Institute will be underwritten for publication.

It is hoped that the Institute, like its counterparts in other countries of the world, can assist in promoting the true spirit of scholarship which will create a mutual appreciation between India and the United States. It is this form of international understanding which stabilizes the temporary fluctuations of friendship and antagonism arising out of the day to day relationships between great countries.

The Buffalo Museum of Science (Humboldt Park, Buffalo 11, New York):

A science museum with anthropological and art collections; a part of the Buffalo Society of Natural Sciences. A non-profit corporation (receives funds from the city of Buffalo, Erie County, and private sources). Director: Fred T. Hall. Open to the public Mon.-Sat., 10-5, Sun., 1 : 30-5 : 30; admission free. The Asiatic part of collections in the museum contains among others woodcarvings from Borneo, Sumatra, and the Philippines. The library has large Oriental collections, which are available to the public. Pub: Annual report; guide; pamphlets; lists of loan materials; "Science on the March," a monthly; *By Their Works: Illustrated from the Collections of the Buffalo Museum of Science.*

Cayuga Museum of History and Art (203, Genesee Street, Auburn, New York):

A civic arts center with collections of archaeology, history, medicine, and American paintings. A nonprofit corporation. Diretor: Walter K. Long. Open to the public Tues.-Fri., 1-5, Sat., 9-12, Sun., 2-5: admission free. Among its collections there is a small collection of Oriental art and Beardsley collection of Philip-

pine material made in 1901. Most of the museum's collections are on permanent exhibition.

Cooper Union Museum for the Arts of Decoration (Cooper Square at Seventh Street, New York 3, New York):

A museum of design and decorative arts; a division of Cooper Union for the Advancement of Science and Art, a non-profit corporation. Museum Administrator: Christian Rohlfing. Open to the public Mon.-Sat., 10-5, closed Sat., June 1-Sept. 15; admission free. The Asiatic part of the collection contains Persian and Indian miniatures; early Persian pottery; textiles, including 16th century Persian textiles, Indonesian batik, Chinese tapestries, and Indian painted and printed textiles; Japanese prints; Near Eastern glass. There is a library with non-Western materials, which is open to the public. Pub: Exhibition and collection catalogs; "Museum Chronicles," which include such articles as "Japanese Sword Mountings" and "A Bonnet and Pair of Mitts from Ch'ang-Sha."

Foreign Area Materials Center (423 West 118th St., New York city):

Founded in December 1963 by the New York State Education Department. Obj: Development of materials useful in teaching about foreign areas, primarily at the undergraduate level. The Center is initiating a project to prepare a basic set of approximately 800 color slides on South Asia. The project is being directed by Walter Spink, Department of Art History, University of Michigan. The Center would like to hear from persons who own or know of collections of slides dealing with art, anthropology, geography, village or urban life, and other aspects of South Asian life. Other types of materials which are planned or in preparation include reproductions of museum materials from India, reviews of documentary films on foreign areas, and bibliographies of paperback books, records, and the like. Center is under the direction of Ward Morehouse and Don Peretz, Consultants in Foreign Area Studies to the State Education Department. The Manager of the Center in New York City is Miss Edith Ehrman.

The Guggenheim Museum (New York city):

Maintained by the Solomon R. Guggenheim Foundation established in 1937 by the late Solomon R. Guggenheim, U.S. industrialist and philanthropist, for "promotion and encouragement of art and education in art. To stimulate interest in contemporary art and to encourage the creative work of artists throughout the

world, the Foundation began a biennial Guggenheim International Award in 1956."

Mr. Guggenheim's entire collection of twentieth century art was bequeathed to the Foundation upon his death in 1949. Later additions of sculpture and paintings have expanded the collection to more than 2,500 contemporary works of art representing outstanding artists of most countries. "The Museum is a piece of sculpture in itself. Its interior space is one of the greatest rooms created in the twentieth century."

The Museum of Primitive Art (15 West 54th Street, New York 19, New York):

A museum of primitive art. A nonprofit corporation. Director: Robert Goldwater. Open to the public Tues.-Sat., 12-5, Sun., 1-5; admission for adults. $. 50, for children, $. 25. The Asiatic part of the collection contains Haniwa sculpture from Japan; pieces from tribal groups of Southeast Asia. Pub: Exhibition catalogs, such as "Mexican Stone Sculpture"; monographs, such as "Bambara Sculpture."

New York Public Library (Astor, Lenox and Tilden Foundation, Fifth Avenue at 42nd Street, New York 18, New York):

A public reference library with a Print Division and Picture Collection. A nonprofit corporation. Director: Edward G. Freehafer. Open to the public Mon.-Sat., 9-6; admission free. Collections: The Print Division has Japanese and other Oriental prints. The Picture Division has more than a million classified pictures, which include all of the non-Western areas. Pub: "Bulletin," monographs.

World Affairs Center for the United Nations Lists services: (345, East 46th Street, New York, New York 10017):

See *Bulletin*, 1963, II, p. 318. Has since been incorporated into the *Foreign Policy Association* and the new address is as given above. Bernice Asnas of the Department of Public Information in the FPA writes: "The FPA is a private, nonprofit, nonpartisan organization dedicated to educating Americans in foreign affairs. The functions mentioned in your "Bulletin" are still in effect, except for the provision of films, film strips or slides, which we no longer provide. However, we do publish a handbook known as INTERCOM which reports on the latest audio-visual aids available in the field of world affairs, explains how to get them and how much they cost. INTERCOM also reports on the latest books,

pamphlets, documents, events, programs, voluntary and governmental organizations concerned with foreign affairs. Each issue of INTERCOM features a different subject of current importance in the world situation. The Foreign Policy Association also publishes HEADLINE SERIES, which comes out six times a year. Each issue gives a compact, readable, authoritative analysis of a current topic or area in the news. Each is written by an expert in the field. The regional offices of the FPA are located at: Northeast Region, 345 East 46th Street, New York, New York 10017; (2) Mountains and Plains Region, 2930 Pearls Street, Boulder, Colorado 80301; (3) Western Region, 46 Kearny Street, San Francisco, California 94108; (4) Southern Region, 127 Peachtree Street, N.E., Atlanta, Georgia 30303.

SECTION IV (B) : SCHOLARS AND ARTISTS

INDIA

ART:

Deshpande P. L. (Maharashtra):

A highly talented and versatile writer and stage artiste of Maharashtra. He can also compose poetry and sing on the stage if he wants to. His latest innovation is a series of one-man shows, which have been drawing packed houses all along. Humour is Deshpande's forte. He keeps the house roaring with laughter, almost without respite.

CULTURE:

Pade, Shri Jagannath Shastri (Research Officer, Oriental Institute, M. S. Uuniversity of Baroda, Baroda):

A versatile scholar well-versed in the six systems of Indian philosophy, Sāhitya, Music, Āyurveda, Astronomy and Astrology. Born at Baroda in 1912; son of the illustrious Sanskritist and philosopher Pandit Shridar Shastri Pade; finished his primary education by 1920; after finishing his secondary education joined the Baroda College and passed his M.A. examination in 1939 winning the S. R. Bhandarkar Prize for proficiency in Sanskrit grammar. At home, under his father he mastered various other śāstras such as Vedas, particularly the Yajurveda, Dharma Śāstra, Astrology, Sanskrit literature, Poetics, Vedānta, Āyurveda and Music. Began his professional service as a clerk in 1940 but his learning and erudition attracted the attention of Dr. B. Bhattacharya, Ex-Director, Oriental Institute, Baroda who took him into the Oriental Institute where he had scope for showing his talents. Shri Pade is now in charge of the Manuscripts section of the Oriental Institute, and in addition to his duties, he acts as guiding Professor of research in Sanskrit in all Śāstras for the Ph.D. candidates of the Mahārājā Sayajirao University. Friends and admirers of Śrī Pade felicitated him on the completion of his 51st birthday in 1964 by bringing out a Festchrift in his honour (Issued under the auspices of the Pade Shastree Samiti, Baroda, 1964, Price Rs. 9/-) Pages 37 to 40 of the Festchrift

contain a bibliography (too many to list here) of Śrī Pade's writings in English, Sanskrit, Gujarati, Marāthi.

DRAMA:

Narasimha Rao, Sthanam (Hyderabad):

See *Bulletin* 1961, pt. I, p. 110. Received in 1962 a President's award and Padma Śrī for theatre acting; now a producer with the all India Radio, Hyderabad. S. M. Y. Sastry writing of him in *IWI* 22-3-64, p. 47 says "Sthānam may grow old, but his characters never age. The triumphant Satyabhāmā, the mischievous Madhurvāṇi, the alluring Devadevi and the penitent Chitrāngi—these can never be forgotten. Sthānam approached his characters with reverence and portrayed them with loving care. It is no wonder that he has been able to attain great heights as an actor and to become a respected and beloved personality."

LITERATURE:

Pendse S. N. (Bombay):

A contemporary Marathi Novelist, who continues the tradition created by Hari Narayan Apte, a great Marathi novelist who lived from 1864 to 1919. He recently won the Sahitya Academy award with his book *Rathachakra*. All his novels are about the Konkan, whence he hails, and the people who live there.

MUSIC:

Gopalakrishnan, M. S. (Madras):

Violin virtuoso, son of Parur Sundaram Iyer (see p. 287) "Born and brought up in a musical environment Gopalakrishnan has learnt to live at ease in what seem to be two different worlds of music. He can switch from Karnatak to Hindustani music and vice-versa with great assurance and literally roam in either or both at will." When he was 16 he accompanied Pandit Omkarnath in all his concert tours. He has a large collection of records of masters of the west, Fritz, Kreisber, Mischa Elman, Jascha Heifitz, Yehudi Menuhin and he plays one or more numbers of these virtuosi at the end of his solo performance. "There are two apparent facets of his art, though one would find three Karnatak, Hindustani and a harmonious blend of the two."

Khan, Ali Akbar (159, Rashbehari Avenue, Calcutta-29):

A very well known musician of north India celebrated for his display on the *sarod*. Born in 1922 in Tipurah (East Pakistan); learnt vocal music from his father Alauddin Khan at the age of 5, and started playing on the *sarod* at 9; became Court Musician in the Durbar of Jodhpur; established the Ali Akbar College of music in 1956; has travelled in America extensively and given performances there. "To-day he is undisputed master of the *sarod* and his performances are inspired and inspiring. With Ravi Shankar he has helped to produce a greater understanding of Indian music in the West" (*IWI* 12-4-64).

Ravi Shankar (Bombay):

Well known sitarist musician. Born at Varanasi; hails from a family intensely devoted to the arts; received no formal schooling though he studied on his own with the help of tutors. "My education" he says of himself "is mainly a result of wide travelling till the age of 18." The first person to have a profound influence on him was his brother, Uday Shankar (See *Bulletin*, 1961, I, p. 108) whose troupe he joined at the age 9. The company moved to Paris from Varanasi, and Paris was its headquarters for eight years. Says Ravi Shankar "I owe everything as a musician to my Guru, Ustad Alauddin Khan," (See *Bulletin*, 1959, I, p. 126) (whose son-in-law he became). Came to Bombay in 1944 where he stayed for 4 years "furthering my progress as a musician independently"; joined the All India Radio as conductor and director in 1949; in 1958 while in London gave a *sitar* recital in the main auditorium of the Royal Festival Hall during the Unesco festival "which I would consider a tribute to my music." Familiar from his childhood days with the music of the West, Paderewski, Toscanini, Fritz Kreisler and Pablo Casals; has travelled extensively not only in Europe but also in the United States; has composed music for films and for the ballet. His views on some important aspects of music are reproduced below from *IWI*, 30-8-1964: On *Guru-shishya Paramparā* (Teacher and taught tradition). This is so important in Indian music because "One main reason is that so much is dependent on hearing the music and understanding the spirit and nuances (which cannot be written down), that each student must be given particular and special attention. The most outstanding characteristic of any rāga is its spiritual quality and manner of expression. This cannot be learned from a book." *On fusion of Indian and Western Music*: "If one hopes to retain the individual

character of each music, there can never be a fusion, for both will be harmed in the combination." *On Orchestration*: "Our music can be orchestrated and it is being attempted, but all such experiments have still to take root and form. Yehudi Menuhin thinks that these efforts will downgrade our music. But orchestration is an entirely different matter and our classical heritage will not be harmed."

Sivan, Papanasam (9, Srinivasan Street, Madras-28):

Musician-composer; born in 1890 at the village of Polaham in Nannilam taluq in the Tanjore district; studied at the Maharaja's Sanskrit college in Trivandrum between 1902-10 and passed the Vyākaraṇa (grammar) course. "For about 12 years he led the life of a silent wanderer, going from place to place on foot, accepting food when offered and needed, singing devotional songs." In 1911 he began to compose songs. Pāpanāśam Śivan came under the inspiring influence of Nilakantha Dāsar who was a great devotee and has sung innumerable songs in Tamil and it is Sivan "who is responsible for bringing to this side of the Tamilland Nilakantha Dasar's inspiring compositions." "He did not sit and learn under anybody. He was born with gifts and has given us numerous songs in Tamil." Has also performed Harikathākālakṣepams. He has also contributed to the literary Tamil journal *Viveka Bōdhini;* has translated into Tamil Ashṭapadis of Śrī Jayadeva; has written a drama, with the necessary songs, of Mārkaṇḍeya; was also associated with many amateur dramatic societies. Two volumes of his compositions are published and there are still many which are not yet published. "He not only belongs to a line of Tamil composers like Aruṇachala Kavirāyar, Aruṇagirināthar, Gopalakrishna Bhārati, Kavikunjara Bhārati, Vedanāyakam Piḷḷai and many others but also belongs to the band of Bhaktas" (*Papanasam Sivan Shashtiabdapurti Souvenir*, 1951, pp. 7-9).

Subrahmanya Pillai, Chittoor: (Chittoor, A.P.):

See *Bulletin*, Won the Sangeet Natak Akadami award in 1964 for Vocal Music. Laterly was professor of Music. One of his distinguished disciples of to-day is Sri Somasundaram Pillai. "The veteran has a remarkable repertoire of songs at his command and he takes special care to emphasize sāhitya. Few Vidvāns handle Tyāgarāja's *kritis* better. His music has its foundations in tradition though its over exuberance sometimes annoys us."

Sundaram Iyer, Parur (Madras):

Violinist; learnt Karnatic music in the old Gurukula system under Ramaswami Bhagavatar of the Travancore Durbar; later learnt music also under Vishnu Digambar Paluskar. Himself and Omkarnath Thakur worked together at the Gāndharva Mahāvidyālaya, Bombay, as disciples of Vishnu Digambar Paluskar. "Thus apart from his sound knowledge of both the systems (Karnatic and Hindustani) the savouring of the best in both induced him to imbibe the positive aspects of each into his art, thereby enhancing its beauty and appeal.... In his view there is only one system of music, Bhāratīya or Indian music. These two should be deemed as the two facets of it, prevailing in the north and south. He feels that the future of Indian music lies in a mutual understanding of them and the growth of spirit of give and take."

PAINTING:

Gaitonde, V. S. (B. J. Desai Road, Bombay-26):

Painter, born in 1924; professional practising for the past 18 years; taught for sometime at the J. J. School of Art, Bombay; participated in several important art exhibitions in India and abroad. The latest individual exhibition of his paintings was held at the Taj Art Gallery, Bombay. S.V.V., art critic, writing of him in *IWI,* 15-3-64 reproduces from a personal interview with the artist Gaitonde's views on painting in his own words. "I moved away from academism to abstract vision, because I wanted to develop my sense of pattern and colour and the total impact of design, qualities which were lacking in my early compositions.

"To paint with figures as subjects is a hindrance. One does not get enough freedom to emerge as a *painter.* So I got rid of the subject for the sake of form—in the purest sense of form."

"I am not wedded to any dogma or belief or narrow loyalty. For example, I am not a nationalist, burning with borrowed patriotism, to want to paint a scene of the independence struggle.

"I am first and foremost an individual. I cannot subscribe to any collective thinking and I will not acknowledge any thought that does not appeal to my reason.

"Emotions, on the other hand, though shared by all in various degrees of awareness, remain intrinsically individual in their impact and revelation. And what, therefore, I seek to portray,

being true to myself, remains personal and I can only hope for a certain understanding by others."

Husain, M. F. (Zeenat Manzil, II Floor, Lady Jamshedji Road, Mahim, Bombay-16):

Contemporary Painter. See *Bulletin,* 1961, Pt. I, p. 114. Mr. Husain explains his aim, and the main source of his inspiration as a painter in a series of answers to questions put to him by S.V.V. (*IWI* 21-6-64, pp. 24-26). "What has been your aim as a painter?" "To arrive at a contemporary Indian idiom, to find the essential points of art in general and the synthesis with our own thought. A purely intellectual approach to art is all right to talk about. But the spirit of Europe is not the same as the spirit of India. In our time we have been presented with the folk idiom by Jamini Roy; the classical aspect of Indian art by Rabindranath Tagore and George Keyt; and the Western technique by Amrita Sher-Gil. The Indian artist has to amalgamate the best points in these three directions and move forward. A young painter must have total perspective of his country's art.....

'What has been your main source of inspiration?' "I cannot talk of inspiration as arising from any defined source. All I can say is that my theme is woman. The Indian artistic heritage, as I see it, glorifies the woman." And S.V.V. observes "There is no fear of his going abstract and robbing his art of the Indian feel and flavour. He has been abroad often, but, never an admirer of style for style's sake, he has been little influenced by the meaningless experiments, however fashionable, and has returned to his studio, unconcerned with the fleeting trends of the day, to proceed with his own discoveries and to explore faithfully the limits of his own vision."

Mookherjea, Sailoz (New Delhi):

Mr. A. S. Raman, Editor, *IWI* recollecting his meeting with this painter in 1946 writes in *IWI,* dated 19-7-1964, pp. 36-37 and 48-50. In answer to his question "which of your own paintings do you consider to be representative of your vision and technique?" he replied: "I am fond of the one entitled *Song of Freedom.* It is an expressionist study of typical Indian peasant life. The deliberate distortions are harmonized with intense feeling and the result is vigorous movement. There is an effort at the fourth dimension. Another painting I like much bears the title *Dream.* Its continuity

of line and economy of detail are characteristic of the classical Rajput technique. But I owe my basic inspiration to Matisse's odalisques. I accept whatever new forms of self-expression suit my Oriental temperament and tradition. No doubt my simplification of form and vibrancy of colour derive from the Ecole de Paris, particularly from Matisse and Modigliani. But my main influences are the folk art of India and the Basohli miniatures. As a result of my stay in Europe, my work has inevitably acquired a somewhat sophisticated flavour. But my roots are in India, and I may assure you they are very firm. I am specially interested in folk art because it has liveliness and vitality despite its conformity to tradition and despite its revolt against the tyranny of visual realism. I have great enthusiasm where the modern idiom is concerned. My perspective is correct. I have the right sense of value. But I do realise that my drawing is not as strong as it should be in the context of contemporary techniques." For reproduction of his art please see *IWI* cited above.

PHILOSOPHY:

Anantakrishna Sastri (Tyagarayanagar, Madras-17):

An important writer on Advaita Vedānta; born in 1886 in Nurani in Palghat district; traditional learning at Chittoor Pāṭhaśālā, Cochin, Pāṭhaśālā at Chidambaram; studied Vyākaraṇa under Harihara Sastri; Vedānta and Mīmāmsā under Panchapagesa Sastri and Venkatasubba Sastri; Pandit at Tirupati Sanskrit College 1911-17; principal Sanskrit College, Kallidaikurichi; in 1917 became lecturer in the post-graduate department at the Calcutta University from which he retired in 1947. Has made a critical study of all schools of Vedānta. Pub: *Prabhā*, a commentary on Brahma sūtra Bhāṣya; a commentary on *Vedānta Paribhāṣā* a manual of Advaita epistemology; *Vedānta Rakṣāmaṇi* a reply to an attack on Advaita by Kapisthala Desikacārya; *Advaita Dīpikā; Advaita Mārtāṇḍa; Vivāha-Samaya Mīmāmsā, Abdhi yāna Nirṇaya; Mīmāmsā Śāstra Samgraha; Sanātana Dharma Pradīpa; Saugandhikā; Śatabhūṣaṇī* in reply to *Śatadūṣaṇī* of Vedānta Deśika (died 20-11-64).

Jagadiśwara Sastri (9, Virabhadra Iyer St., Mylapore, Madras-4):

Sanskrit scholar; native of Injikkollai in Kumbakonam taluq; Vedic and Sanskrit studies under his father, Yegnarama Dikshitar;

studied Vedānta under Krishna Sastri, Yegnaswami Sastri and Varanur Venkatarama Sastri, Vyākaraṇa under Harihara Sastri and Nyāya under Yegnaswami Sastri; was for sometime teacher of Vedānta in the Śankara Mutt Pāṭhaśālā at Conjeevaram; now conducts Vedānta classes; was Editor of *Ārya Dharma;* Pub: *Nirguṇatva nirṇayam; Cidacidaika Brahma Siddhi; Saptavidhānupapatti prakāśa.*

Krishnamurti Sastri, S. R. (Sanskrit College, Mylapore, Madras-4):

Sanskrit scholar. Born in Seruvamani, Tanjore district, studied Vedānta under Sri Ramachandra Dikshitar and Nyāya under Veppattur Subrahmanya Sastri; Professor of Vedānta from 1944-46 in the Jagad Guru Vidyālaya in Jambukeśvaram; now professor of Vedānta in the Sanskrit College, Mylapore. Pub: *Yoga Sūtra Bhāṣya Vivaraṇa* with commentaries along with Sri Rama Sastri.

Subramania Sastri, S. (Sanskrit Dept., University of Madras):

Born in 1906 in Pranthiyankarai, Tanjore district; studied Sāhitya, Vedānta, Nyāya, and Mīmāmsā under reputed traditional scholars; was the Advaita Sabhā Pandit from 1942 to 1948; M.A. of the Madras University. Title. Paṇḍitarāja conferred by the Cochin Darbar; editor of *Brahma vidyā,* the journal of the Kumbakonam Advaita Sabhā; now Reader in Sanskrit, University of Madras, Pub: Edited. *Bhāṭṭa Dīpikā* with the commentary *Prabhānala, Vedānta Kaumudī; Brahma sūtra Śankara Bhāṣya with ṭippaṇī; Brahmasūtra Bhāṣya Vyākhyās: Advaita Bhūṣaṇa* and *Subodhini* of Bodhendra and Nārāyaṇa Tīrtha, *Nyāyaratna Dīpāvali; Ābhoga* of Lakṣmī Narasimha; *Nyāyendu Śekhara; Pramāṇamālā; Padārtha Tatva Nirṇaya; Bṛhatī* of Prabhākara with the commentary *Vimala; Nyāya Muktāvalī* commentary on Nyāya Sāra etc. and many articles in Sanskrit and English.

Subrahmanya Sastri, V. (Annamalai University, Annamalainagar):

Sanskrit Scholar; son of Venkatarama Śrouti, Professor of Sanskrit, Maharaja's Sanskrit College. Darbhanga; studied Nyāya in the Sanskrit College at Tiruvadi and Vedānta under Viswanatha Sastrigal of Tiruvaiyār. Now professor of Nyāya at the Annamalai University. Pub. *Vyutpatti Vāda Vivaraṇa;* ed. *Nyāyaratna of Maṇikaṇṭha, Brahmānandīya Bhāvaprakāśa* of M. M. Pancāpagesa Sastri and some articles.

Venkata Sastri, Mandalika (Batnavalli, East Godavari Dt., A.P.):

A great scholar in Nyāya and Vedānta; was teaching Nyāya and Vedānta in Nellore, Masulipatam and Elluru; has published learned articles on Advaita Vedānta.

MALAYA

PAINTING:

Jamal, Syed Ahmed (Kualalumpur):

Malaya's dynamic young painter. Age 33, received his art education in England at the Chelsea School of Art, London and got his diploma in 1955; went to England again in 1958 to lecture on art at the Malayan Teachers' Training College at Kirkby; returned to Malaya in 1960; on the staff of the Day Training College, Kuala Lumpur; has exhibited in various exhibitions in Malaya, Philippines and the U.K. "Jamal has never lost sight of the fact that his spiritual roots are in the soil of Malaya". "The Bait", a specimen work of his, represents the latest period of his abstract painting. (*Cul. News From Asia,* Sept. 62).

SECTION V: EXHIBITIONS

THE TALANGAMA (NEAR COLOMBO) EXHIBITION OF ASIAN ART, 1964

A faint pulse of artistic activity is stirring among the masses of Ceylon, who live in emerald-green villages and in small communities acquiring the status of suburbs. Occurring after nearly two centuries of death-like immobility, it needs external stimuli to quicken it with the passion of excited creativeness.

In ballet and the theatre, the artistic instinct has made those endowed with it take one step backward to the nation's past achievements in order to take two steps forward to a future of new ideas and new modes of self-expression which are yet continuous with what has gone before. Only through this continuity can the Ceylonese artist speak his mind intelligibly and establish a *rapport* with his somewhat unsophisticated audience. What is emerging in these two spheres is both virile and meaningful. The techniques of traditional Kandyan dancing and the conventions of the folkdrama are being used to resolve contemporary problems of creative expression.

In painting and sculpture, on the other hand, there is uncertainty and a great deal of floundering, although both these arts had been, at various times in Ceylon's storied past, the most assertive and vigorous. Ceylon has known at least two periods of life and energy in the plastic arts. First there was the great "stone age" of Buddha images, now to be rediscovered among the ruins of Polonnaruwa and Anurādhapura. These are figures which are serene in their intimations of release into the nothingness of nirvāṇa; they are massive in their execution and are in exquisite taste, with the classic qualities of balance or proportion.

After the early sixth-century Sigiriya frescoes, the next great flowering of art occurred with the priest-painters, during the later Dutch and early British rule, in the temples around Kandy and the south of Ceylon. The paintings, though homely, are didactic. They use the Jātaka tales and the episodes in the incarnations of the Boddhisattva to help the devout visualize the sermons preached

in the temples every full-moon day. Here again is an art which is robust and popular.

Yet the religious art of Ceylon has its drawbacks as a source of inspiration for contemporary artists.

"A Romansque crucifixion", wrote André Malraux in his *Voices of Silence,* was "not regarded by its contemporaries as a work of sculpture, nor Cimabue's Madonna as a picture. Even Phidias' Pallas Athene was not primarily a statue." The same attitude of reverence informs the eye of the beholder as he is confronted with a Buddha image in the Buried Cities or a fresco in Degaldoruwa or Ambalangoda.

What then are the roots to clutch, the trees one should cling to, in the progress towards contemporary expression in sculpture and painting?

The rural intelligentsia cannot go for their inspiration to the arid egoism and neuroses which often masquerade as art among the Westernized smart set in Colombo. They lack the ladders that can take them to European art and must wait till books are translated into the national languages to help them appreciate the main currents of Western thought and attitudes to life.

So long as the temple, the Buddhist Jātaka tales and the Buddha dhamma are inextricably woven into their lives and the lives of those among whom they live, the rural intelligentsia will have to mould the form and style and patterns of the past to express what they have to say and wrench from this past their own individual idiom. The challenge seems to be how to secularize the great and living heritage of religious art in Ceylon, how to use it for perceptions which are not religious.

This is the significance of a pioneer venture undertaken, ironically, by a Buddhist monk.

A few weeks ago Tiranagama Ratnasar Thero opened, in a suburb in Talangama not far from Colombo, a permanent gallery of Asian art.

The monk presented a collection of Buddha images and copies of temple frescoes virtually side by side with other secular objects of Asian art—carvings from Indonesia, ivory pieces from India, Chinese scrolls and lay images. There were secular pieces from Ceylon too—the folk arts and crafts which flourished in mediaeval

Ceylon and the survivals of decorative domestic utensils. On the walls of the gallery were photographic prints of the great works of Buddhist art in Asia. On view in this category were such monumental works as the Great Stūpa of Sānchi, Borobodur, the images of Taxila and the temples of Thailand and Cambodia.

This no doubt is a conventional gallery of Asian art. Its importance however transcends its conformity with the usual style of such exhibitions. For one thing, it is the first art gallery to be established in a rural area. Not even Kandy or Galle, the next biggest towns after Colombo, have a permanent collection of art, Asian or Western. Next, the gallery is inexpensive. It is set in an unpretentious suburban house.

Since ideas are infectious in Ceylon, it is expected that similar galleries will be opened in other parts too. All it needs is an appeal to the various Asian Embassies and High Commissions here for prints and reproductions and searching in local temple attics and lumber rooms for aesthetically satisfying pieces of wood and ivory carvings. The Indian and Pakistan and Chinese Embassies have helped with photographic prints. This is winning friends and influencing people for these missions, which have so far pitched their battles for the minds of Ceylonese in the major towns, neglecting the rural areas which are the seats of political power.

Perhaps the most valuable service this art gallery is doing is that of detaching great work of religious art from their traditional environment of worship, ritual and piety. In their new secular setting they help young artists who are crowding this gallery among the rice fields and the school boys and school girls who are "doing art" in the neighbouring coconut-thatched schools to discover the aesthetics, the significant form and line and mass behind what are unchallengeably great works of human creation. Their minds are now free to contemplate the beauty that is in what they have hitherto only worshipped.

The organizing monk himself is an example of how contact with great works of art can stimulate the power of aesthetic perception. He has learned by looking, during a tour of Asia made possible through a Government scholarship. Contacts made on the tour, which took in virtually all the countries of Asia in which the work of the Buddha was spread, made it possible for him to collect and get donations of reproductions or of originals.

(Denzil Peiris, *IWI.*, 21-6-64, p. 57).

EXHIBITION OF MOGHUL ART, NEW YORK, 1964

New York is today the hub of the world art market; its musuems and galleries attract exhibits from distant continents. But paintings, sculptures and other art creations of Asia, especially of the contemporary period, are still only infrequently on view. It is not yet fashionable to collect paintings of contemporary Asian artists and the galleries are, therefore, reluctant to undertake more than occasional efforts to put them on show.

The Asia Society, a non-profit organization devoted to promoting better understanding and appreciation of Asian lands and cultures in this country, has been trying to improve the situation by introducing Asian artists to the public of New York through exhibits at its own gallery, receptions and the printed word. Its hope is to persuade a select group of leading galleries to undertake to exhibit the works of contemporary Asian artists, at least once a year, under a subsidized programme if necessary. Its efforts are beginning to have a beneficent impact.

The leap year has begun quite auspiciously for Indian art in New York, with an appropriate leap forward. Besides a magnificent exhibition of Moghul Art, there have been shows of the paintings of Shanti Dave, Krishen Khanna (in Washington, D.C.), Ram Kumar, G. R. Santosh, Mohan Samant and M. F. Husain.

The exhibition of the Art of Moghul India at the Asia House Gallery, consisting of paintings done over a period of 300 years as well as jade and crystal, represented the most comprehensive collection of Moghul paintings yet presented in the United States.

Among the artists represented in the exhibition of Moghul paintings were Abul Hasan, who was Jahangir's favourite, Govardhan, Manohar, Ustad Mansur, Bichitr, Gulam Mirza and Bishndas. It was interesting to observe that the works of the early Moghul period were unrestricted by the religious affiliation of the artists. Thus, for example, there was a painting of a girl worshipping at the shrine of Śiva, attributed to Faqirullah Khan; and there was another entitled Sīta and Lakṣmaṇa, attributed to Fazl.

Paintings of court scenes, with gemlike portraits of a multitude of historically identifiable courtiers and foreign dignitaries, were particularly impressive. Obviously, the imperial court did not freeze while the artists did their sketching or painting of the

durbar; rather, these scenes were recreated by one or more artists, working from studio sketches. Naturalism was the keynote of these and other paintings of the Moghul period.

A beautifully produced book called *Paintings and Precious Objects*, with reproductions of Moghul period paintings in colour and black and white and a lucid commentary by Stuart Cary Welch also contributed to the brilliant impression that the Asia Society's exhibition made on those New Yorkers who were fortunate enough not to miss it.

In a prior exhibition, the Asia House Gallery also presented some recent paintings of Shanti Dave, who was himself in town briefly. A mural executed by Dave now permanently adorns the new office of Air India International at New York's John F. Kennedy International Airport.

Krishen Khanna, who recently left New York after a sojourn of some length, held his show in Washington, D.C., where he is now staying as an artist-in-residence at a university. He sold all the oils he had on exhibition besides other canvases.

Ram Kumar and G. R. Santosh, like Khanna, have had their works shown in New York before; this time their paintings were on view for 19 days at the Revel Gallery, along with a few pieces of *Gandhāra* sculpture. The major newspapers and newsmagazines skipped printing notices about the exhibition, which consisted of a dozen oils by Ram Kumar and ten by Santosh; but John E. Brown, the amiable director of the Gallery, told me that it was well received by art-lovers. The subject of Ram Kumar's paintings was, of course, city life. The artist's own explanation of his preoccupation is this: "Many of us are products of the city and the complexities and tragedy of city life attract me to express them in my paintings".

Mohan Samant held a one-man show at the World House Galleries, his third since he came to America in 1960 on an Asia Society scholarship. The 38 year old artist now lives and works in New York City. Typically, he plays the *sārangī* every morning and paints during the rest of the day till it is dark. He approaches painting in the way he does music, without preliminary sketches or studies; the subject evolves as he paints. His diligence resulted in several completed paintings in 1963 of which the show at the World House Galleries included 28.

Samant is perhaps the best established Indian artist in New York. One of his works is among the 153 outstanding paintings selected for a Museum of Modern Art collection which has been on view at the National Art Gallery in Washington for some months. The Carnegie Institute in Pittsburgh and other public and private collections also have acquired his huge canvases.

Among the paintings at the recent show, the ones that impressed this amateur gallery-hopper were: Śiva and Śakti, Gāthā Vivāda, Padmāvatī and Yellow Flower, Garbha-Dhanam, Arrows in Grey, Ultimate Conversations and A Bird of Sacrifice. They were good examples of the artist's control over his media, his devotion to symbolism and his sense of humour as well.

Husain's show was sponsored by the Government of India and held at the New India House, the home of the Consulate-General and the Indian Mission to the United Nations. The artist, who says his desire is "not to be modern—a very much abused term—but to discover the unknown, had painted all the 30 items on view during a stay of three weeks in New York. A semi-abstraction in peacock blue, Black Moon, was quite impressive. There was a painting of Jawaharlal Nehru, showing him in four moods. And there were brush-and-knife portraits of Pearl S. Buck, R. K. Narayan, Ved Mehta and K. Natwar Singh. Pearl Buck and Narayan were on hand for the opening, which was well attended.

Natwar Singh, who played host to Husain in New York, is a First Secretary in the Permanent Mission of India to the U.N. Recently he joined the ranks of other successful diplomat-cum-writers like Anand Lal and Balachandra Rajan. *E. M. Forster: A Tribute,* edited by Natwar Singh, was published here by Harcourt, Brace & World on New Year's Day to commemorate the 85th birthday of the English novelist. The volume, "a genuine labour of love" as one book critic wrote, consists of tributes to Forster from Natwar Singh, Ahmed Ali, Mulk Raj Anand, Raja Rao, Narayana Menon and Shanta Rama Rau—all of whom knew "Morgan" Forster in Cambridge—as well as selections from the writings of the man who became famous with his *Passage to India.* It has received virtually unanimous praise all over the United States; many reviewers seemed to have been particularly impressed by the fact that there was a group of Indian writers praising with affection the national of a country which until recently held India as its prize imperial possession. Forster himself wrote to Natwar; "What a splendid

piece of work...sensitively and intelligently chosen and marshalled with such skill."

Young Natwar Singh, who hails from Rajasthan, has every reason to be pleased and proud. Following the excellent notices, the first printing of the book has already been sold out and a second printing is now in the works. Offers have also come to publish translations of the book in German and Italian. Indian readers will probably get a paper-back edition this year.

(Ram in *IWI* 8-3-64)

THE INDIAN PAVILION AT WORLD'S FAIR IN NEW YORK, 1964

India is one of some seventy foreign nations which are participating in the 1964-65 New York World's Fair, the largest of its kind organized in the United States. The Fair opened on 22nd April; it will operate till October 18 in 1964 and again from April 21 to October 17, 1965. It is estimated that on the whole some seventy million visitors will have witnessed the fair.

Dedicated to the theme of "Peace Through Understanding" the Fair plans to highlight, through its 200 pavilions clustered around a metal globe the height of a thirty-two-storey building, the essential interdependence of nations which only can ensure a lasting peace. In vivid colourful form the Fair depicts man's achievements in an increasingly expanding universe, his inventions and discoveries in the field of science and industry, his arts, skills and aspirations.

A Miniature India representing India's best in past traditions and present achievements is on view. The pavilion building designed by the architect Mansinh Rana of New Delhi is divided into two main sections. The first section portrays the country's rapidly changing image. The second section, the restaurant, has the objective of popularizing Indian dishes in America.

The larger section of the pavilion, the impressive two-storey structure adjacent to the restaurant portrays India and its inhabitants as they were centuries ago and as they are today. It shows how Indians lived and live today and, in the words of Fair Vice President Charles Poletti, who was in India recently, "what new heights they hope to reach for the lasting betterment of mankind." This building, according to Indian officials, is living geography of

India, far more educative and interesting than any book or film. In addition to specimens of ancient Indian art and sculpture, the objects on public display include models, charts, books and photographs showing India's recent economic and industrial progress. An artistic attempt to capture this living moment of India is found in murals painted by three well-known Indian artists, Amina Kar, K. K. Hebbar and Satish Gujral.

The ground floor of the building houses the heritage and culture of India in all its fascinating diversities. Arrangement of exhibits on this floor reveals India's democratic way of living and its attempt to integrate her age-old popular art and crafts into the present life of the nation. The first floor is devoted exclusively to India's Five Year Plans and the material progress of the country in recent years.

Perhaps the most colourful feature of the pavilion is a collection of handloom and handicrafts from all parts of the country. As a New Delhi news reporter has observed, this is "a world of Indian folklore travelling to New York." Describing some handloom fabrics displayed at New York Fair an Indian correspondent says, "Motifs from ages gone by or symbolic abstract figures are enriched by the tribal people in muga or tussor. The Dupion raw silks would delight the heart of Balenciaga and turn Christian Dior's Marc Bohan into a creative mood. There are eighty different colours to choose from in this variety."

A glimpse of Orissa's contribution to the New York Fair was provided by a colour exhibition of handicrafts held recently in New Delhi. The exhibition included wooden toys and papiermaché masks, stone carvings, traditional bridal gifts, and a wide variety of handloom fabrics for which Orissa is famous. Most of the exhibits were sold out locally in the first few days of the exhibition.

Apart from Orissa handloom and handicrafts, other Indian wares displayed at the Fair include the richly embroidered gold and silver brocades from Banaras, the muga from Assam, the Patola from Gujarat, the Chanderi from Rajasthan, and the Kanchipuram silk saris. There were bronze from South India, brass from the North and ivory from Mysore.

In addition to objects intended solely for display, a large sales section is also operating, which expects to sell goods worth rupees

seventeen lakhs. A dozen sales girls have been especially selected for this purpose and flown from India.

(*Span*, April 1964).

PAINTINGS BY INDIAN CHILDREN ON SHOW IN LONDON—1964

Vivid, brilliantly painted pictures of people, places and events in India—all the work of Indian children—brought colour to a grey day in London recently. Sir Edward Boyle, British Minister of Education, paid a tribute to the pictures when he opened an exhibition at the Tagore Centre at India House.

"First, the paintings have great feeling for colour and symmetry: they are bright with colour and imagination. But the quality that impresses most is that they give a sense of that reverence for life which is the quality which we particularly associate with India," the Minister said.

Art in Education.

All over the world, Sir Edward went on, there was a growing realization of the importance of the part played by art in the education of children. He was, he said, enormously impressed by the paintings on show.

"I hope that they will then go on to see the Indian galleries at the Victoria and Albert Museum, for we are fortunate in this country in having a particularly fine collection there of Indian art. Such exhibitions as the one I am opening today can only renew our admiration for all that India has contributed to the world of art," Sir Edward concluded.

Mrs. Hansa Mehta, wife of the Indian High Commissioner in London, said that children spoke an international language when they were painting pictures, and such exhibitions as the present one could help to create understanding between peoples.

A special message to welcome the exhibition was sent by Mr. M. C. Chagla, the Indian Minister of Education, who said: "One thing that impresses one when one looks at such an exhibition is how similar all children's art is.... Children prove beyond any doubt that all art, if it is spontaneous, sincere and uninhibited, is international in character. They also prove that it is only later sophistication that results in prejudices and barriers.

Children are the best and most rational ambassadors of every country—their creative faculty transcends iron curtains, class and racial discriminations."

The paintings, orginally collected by Mr. K. Shankar Pillai for his annual art exhibition, are the work of children aged from 4 to 16. They are mainly from schools in Delhi, Bombay, Poona, Mysore, Hyderabad, Sholapur and Indore.

(*This is Britain*, Vol. 5, No. 6, 15-3-64)

THE NATIONAL EXHIBITION OF ART—1964

The tenth National Exibition of Art was held recently at Rabindra Bhavan, New Delhi. This year the Lalit Kala Akademi decided to discontinue the practice of inviting a few artists and placing them on a pedestal and this decision augurs well for the future. When the artists, young and old alike, are struggling to express themselves freely, showing signs of originality, confidence and a youthful vision, it is not proper to smother the enthusiasm of promising painters and sculptors, just to please a few who consider themselves demigods.

The National Exhibition reflects the tone and tenor of progress in the arts in the country as a whole. Most men and women working in the plastic arts are breaking away from reality—for them painting or sculpture comes first and the association after. The dominant accent is on texture, form, image and architecture, and not on mere representation. But while this feature echoes through the creations of the last decade or so, it is noticeable that the artist with a peculiar idiosyncratic view of the world usually found an honoured place.

Artists today are no longer isolated from world influences, so there is no boasting of a native tradition. World forces and influences are at work, resulting in what may be termed an international language. The cubist conception of space and the idea of what abstract imagery should be are notions borrowed mainly from the School of Paris.

"Dying Ogre" (an award winner) by Biren De was perhaps the most conspicuous painting on view. With supreme candour Biren De demands that the observer share his struggle while engaged in creation. One is compelled to listen to his cries of distress and also to partake of the joys of his radiant victories.

Bimal Das Gupta is an authentic painter. Every creation of his is not a restatement of ideas, but a voicing of new ones. His development over the years has culminated in a genuine and instinctive vision—"The Green Church" is an attractive piece of work.

Ambadas in one of his recent works, "Silence in Mirage" fulfils the demands of orphism.

In Jyotish Bhattacharjee's powerful composition entitled "Painting II" the evocative impression is transformed by the painter into a series of shapes and colours. The emphasis in his work has slowly changed from content to structure.

As time passes, Laxman Pai becomes more and more decorative and stylized in his expression, and his paintings tend to degenerate into a mirage of textile designs.

Occasionally one encountered extremely poor work at the exhibition. Nothing seems to deter Sardar Thakur Singh from depicting "The Golden Temple" or the "Prime Minister's visit to Ladakh" in calendar style—a mode of representation which most people have outgrown. Likewise K. G. Subramanyan's heavy impastos imposed with aggregate mixed with colour in no way enhance the beauty of the still life and interiors, already insensitive in colour composition and formal structure.

J. Ṡwaminathan's large areas of undisturbed black, highlighted by patches of red, reflect a sense of futility and nothingness. "Heed The Portent" is the caption given to his painting which is 135 cm. $\times$ 336.5 cm. in dimension. The frenzy for large sizes is not always supported by inner amplitude. In this there seems to be an obsession to be arrogantly powerful at any cost. The attempt is to shatter the nerves, otherwise the painting is unconvincing.

When artists strike out in a new direction revolting against all inhibitions, their work is commonly attributed to national virtues. If one persistently clings to this defiant attitude, it may very easily degenerate into a pose. This seems to be the danger with artists such as K. C. Aryan and Piraji Sagara. The former has experimented with wire mesh, while the latter has constructed his compositions with metal, wood and paint. The results are not without interest, but in such cases the manner threatens to swamp the man.

Although the sculptors are comparatively few, they strike a more forceful note. Balkrishan Guru, in three of his compositions, reveals the inner urgency of matter becoming something more than an inanimate body. Using cement and iron filings, he has with a restless imagination imbued life into lifeless matter. The clay is moulded into a halo of poetic images--for him man is a monument of the timeless.

Raghav Kaneria's "Angry Fish" (scrap iron) was outstanding, while a head by Kewal Soni spurs this gifted creator to his sculptural metaphors.

The world of sculpture presented at the exhibition would not be complete without a mention of a delightful character study of a young woman by B. C. Sanyal.

Returning to paint and the painters, S G. Nikam had on view an abstract, rich in colour. It is the result of the creative interaction of spontaneous expression and the distillation of sensations.

G. R. Santosh is a prolific painter whose work is often seen in the Delhi galleries. It is varied, and one's reactions also differ on different occasions. He is a lone explorer. At times one is apt to believe that his work is irrational and there is a drowning of the notion of form. His present exhibits however appear to contradict this notion. He has not rejected form, but has regenerated it.

Bishamber Khanna, M. K. Bardhan, Fatima Ahmed and Sultan Ali are younger artists coming to the forefront. Their work bears a marked impress of personality, suggesting a view of life which is highly individual.

In the sphere of graphics, Somenath Hore has exhibited not the print, but the plate itself. It is interesting for a change.

Other works that attracted attention are the mono-prints by Pradumna Tana and Gunen Gangul.

There were in all 211 exhibits, and many more rejects in the basement cellar.

Large mixed exhibitions always create their own problems. All that goes on the wall is not necessarily the best, but the enormity of the exhibits, added to the individual reactions of different judges, invariably leads to confusion.

Looking back over the past thirty years or so, it will be found that Indian art has changed its character completely. Incidentally, those works which were modest in their social intentions have been the most successful and the greatest artists have been extremely humble.

India today is alive with artistic activity. The younger generation no longer suffers from deep-seated feelings of inferiority that have inhibited every art movement not inspired by Paris or New York.

Although all the works in this exhibition are not the last word, and there are quite a number which could easily be termed mediocre, the endeavour on the part of the Akademi to strive at objectivity makes the attempt commendable.

One hopes that the Akademi will further exert its influence to create an atmosphere where new and fresh talent can flower and flourish.

(Damyanti Chowla in *IWI*, 5-4-64, pp. 48-49, 51)

SECTION VI: ARTS AND CRAFTS

ARTS AND CRAFTS IN WEST PAKISTAN

(Continued from p. 117 of Part I of *Bulletin*, 1964)

Folk literature

Folk-literature in West Pakistan is rich and varied in its folklore. Each of its four main regional languages (*Sindhi, Punjabi, Pashtu, Balochi*) as well as the Dardic group of languages (*Kashmiri, Shina, Kohistani* along with dialects) of the northern region have developed their own folk-literature.

Interest in local folk-literature was aroused during the second half of the last century by the inquiries and writings of British officers serving in different regions of West Pakistan. This interest has been revived after the establishment of Pakistan. Since then, articles have been contributed on different topics of folklore in news papers and magazines, particularly in the official publications of the Government of Pakistan such as the *Pakistan Quarterly* (English), *Mah-e-Nao* (Urdu), *Nain Zindagi* (Sindhi) and *Aba Sen* (Pashtu). Amonst the private publications, the *Quarterly Mehran* (Sindhi), the monthly *Balochi,* the monthly *Punjabi,* the weekly *Lail-o-Nahar* (Urdu) and other magazines have published articles on various aspects of the regional folk-literature.

No systematic attempt has been made to collect and publish the regional folk-lore. The SINDHI ADABI BOARD, HYDERABAD, which gets an annual grant from the Provincial Government, was the first organization to sponsor a research project for the collection and publication of Sindhi folk-lore and literature in 1957. Of the 45 volumes planned under this project, 12 have been published. Interest in folk-literature has increased in recent years. The BENGALI ACADEMY, DACCA, has sponsored an ambitious scheme for the collection of folk-literature in East Pakistan. The PASHTU ACADEMY, Peshawar, has a similar scheme for the collection and publication of Pashtu folk-literature under consideration.

A considerable part of the regional folk-literature is in verse form, but popular tales, proverbs and riddles are current in all

the regions in hundreds and thousands. Each region has, moreover, some typical regional folk-romances which are most popular with the people. The popular tales may be classified into *qissahs* or the long stories of the prophets, the kings and the heroes of the bygone times; the more common stories involving human characters from all walks of life, underlining the moral and ethical principles of conduct, or the humorous and comical aspect of some life situations; and the short tales and the fables of birds and animals containing moral lessons. Proverbs, *Balochi, Pashtu, Punjabi,* and *Sindhi,* are current in hundreds and thousands all over the country. Riddles and conundrums provide a common amusement for children and youth in all the regions.

Popular stories, proverbs and riddles reflect some significant aspects of the traditional culture of the people, by underlining the validity of certain customs and precedents or indicating numerous social choices and preferences.

It is necessary to sponsor a survey of the folk-literature of the following main regional languages: (1) *Sindhi,* (2) *Punjabi,* (3) *Pashtu,* (4) *Balochi* and (5) the northern-most Dardic group of *Kashmiri, Kohistani* and *Shina* languages. These surveys may be financed by the Provincial and the Central Governments, and conducted either by the regional universities or semi-official literary organizations such as the Sindhi Adabi Board, the Pashtu Academy, the Punjabi Academy, and the Balochi Diwan.

Folk Songs

West Pakistan is rich in folk-songs. Each of its main cultural regions has its stock of folk-songs composed in standard regional languages and also in their varying dialect. The local historical and cultural background and natural environment have stamped the indigenous folk-songs with originality and lent them a great topical variety.

2. Folk-songs of West Pakistan are predominantly pastoral in character. They concern particularly the unsophisticated aspects of life and appeal more to peasants and workers attached to the soil. Characteristic social environment, natural habitation, anecdotes, stories and local episodes have inspired these songs, and peoples' desires, aspirations and associations are reflected in them although passively.

3. By and large, West Pakistan is the home of martial races. Its north-western and south-eastern regions are dry and depend upon rainfall for livelihood. Its central Indus Valley has been the land of seasonal harvests, particularly of cotton which brought into vogue the indigenous weaving industry. These factors have been responsible for the development of war songs, monsoon songs, seasonal harvest songs, and songs pertaining to the indigenous craft of weaving.

Thus, we have the ancient war-ballads of the Baloch, the war-songs of the Pathan, the *Kedaro* songs of Sind, and the *Jangnamas* common both to Sind and the Punjab regions. The monsoon rains have been a boon to the arid regions of Sind and Baluchistan. As such, monsoon songs occupy an important place in the folk-songs of Sind. In Baluchistan, although the songs are not specifically entitled as 'the monsoon songs', some important varieties are sung in the *malar* and the *sarang* tunes associated with the monsoon season.

The harvest songs are also common to most of the regions. Harvest of palm-dates (introduced by the Arabs) is common to Makran (Baluchistan region), Sind and the Bahawalpur-Multan areas of the Punjab. In Makran, *amen* or *hamen*, the name by which the harvest of dates is known, has an important place in the cultural life of the people, and it finds reference in their poems and songs. In Sind, the *Loraoo* songs are sung when the villagers climb up the tall date-palms to pluck the dates. The adjacent Bahawalpur-Multan area has its own *ga-mann* songs which are sung by the villagers as they collect the dates from the tall palm trees.

Weaving has been an ancient house-hold art in all the regions of West Pakistan. There was a common tradition that the young maidens would collect in a house in the village and sit down together to spin yarn on their spinning wheels. This home assembly of the young weavers was known as *atan* or *trinjan*. This practice was common particularly in Sind, the Punjab and the Frontier regions, and, therefore, the word *atan* and the *atan*-songs and *atan* poems are also common in folk-literature of these three regions. In the Frontier, these songs are known as *Da Atan Nare* while in Sind there are the *Kapitee* songs of weaver girls. Also the *atan* finds numerous references in traditional poetry of Sind and Punjab regions.

4. Folk-songs of West Pakistan, as of any other country, have been a function of time, place and circumstances. At different times, at different places and under different circumstances, the village folk have sung different songs. With a change in time and local circumstances the older songs slowly and unwittingly became obsolete and the new ones came into vogue. In Punjab region, where political, social and economic conditions have changed comparatively more quickly during the last 150 years, age-old traditional songs of earlier times have been forgotten and the new ones become popular. This has also happened to some extent in Sind region where political and economic changes have had their greatest impact.

On the other hand, those areas which have been outside the influence of modern developments, particularly in education and agriculture, have retained their traditional way of life and also their typical age-honoured folk-songs and folk-dances. A study of folk-lore of the Tharparkar area of Sind region, which due to its peculiar geographical position and geological nature has remained outside the influence of modern developments, has indicated that along with its traditional way of life it has also preserved its typical folk-songs. Similar is the case of the other isolated areas in the Frontier and Baluchistan regions.

5. A common characteristic of the folk-songs of almost all the regions of West Pakistan is that each has its own typical music tune; only in a few cases a folk-song is sung in two or more tunes. This is particularly the characteristic of age-old-songs, such as *Jamalo* and *Moro* in Sind, *Mirza-Sahiban* and *Hir* in the Punjab, and almost all the folk-songs of Baluchistan and the Frontier. In Sind and the Punjab, some of the folk-songs, such as *Kafi* and *Dohiro*, may be sung in any tune, but this is mainly due to the influence of classical music in these regions. Most of the folk-songs of West Pakistan represent distinctive forms of folk-music, and provide a foundational base as well as raw material for the development of the original indigenous music alongside the classical music.

6. A systematic study of the folk-songs of West Pakistan has not been made so far. While the folk-songs of the Frontier and the Punjab have been studied to some extent, only scanty information in the form of a few references or topical articles is avai-

lable regarding the folk-songs of the three remaining regions—the Northern region, the Sind region and the Baluchistan region. Since the establishment of Pakistan, articles pertaining to regional folk-songs have been published in magazines and newspapers; the regional stations of Radio Pakistan have broadcast talks on regional folk-songs and also relayed some songs in their musical performances. It is, perhaps, for the first time that inquiries were extended under UNESCO Study into the nature and variety of folk-songs of the entire Baluchistan region. Folk-songs of Sind region, the old and the obsolete as well as the current ones, were also thoroughly surveyed, and the isolated 'Desert Division' of the Tharparkar district specially studied. On the other hand inquiries could not be extended to the Northern-most region (Kohistan, Hunza, Gilgit) which yet remains an unexposed area from this view point.

Folk-songs of the Sind Region. Sind, comprising the fertile Lower Indus Valley, has been comparatively a land of peace and prosperity, where the care-free village folk have sung and danced since times immemorial. It is recorded in Fathnama (alias Chachnama) that in 712 A.D., the young Arab General Muhammad b. al-Qasim was entertained here by musicians, singers and dancers of the Samma community and he was very much impressed by their organized performance. Although no written record of the songs of older times has survived, references to that effect are found in the early works of history and literature.

The present study has brought to light the following varieties of folk-songs of this region:

(i) Songs which have gone out of fashion and become obsolete due to changed social, economic and political conditions:

(a) War songs, of three main varieties: (i) the War Epics—*Jangnamo or Fathnamo,* (ii) the battle-field songs—*Chalto and Challi,* and (iii) the *Kedaro* songs or the dirges over the dead.

(b) Songs of the women folk: (i) *Atan or Kapaitee* (the spinners' song in the weaving assembly) and (ii) songs pertaining to household work, such as *Cheeno* (sifting of the 'cheena' grain)', *Loto* (the water-pitcher) etc.

(c) Romantic love songs: (i) *Sanyarro or Sanehrro* (love message), (ii) *Kangalrro* (crow, the messenger), and (iii) *Khenhoon* (the ball game with or by the beloved).

(d) Craftsmen's songs: The *Kasbnamahs*.

(e) Songs pertaining to historical events: *Mir Bahram's valour*, the *Hurs* etc.

(ii) Current varieties of folk-songs:

(a) Devotional songs: *Madah, Maulud, Munajat, Marsiyyah.*

(b) Romantic love songs: *Wai* or *Kafi, Doheerro, Loraoo, Bait, Chhallo, Kangan, Belan, Moro.*

(c) Songs accompanying folk-dances: *Jamalo, Doho, Baghi, Wahwal, Hanbocchi, Samah.*

(d) Songs of the women folk: (i) Marriage songs—*Geech or Giyo or Sihro, Kamin;* (ii) Festival songs of fun and merriment—*Dhaunro, Kando, Khago;* and (iii) Lullabys or the cradle-songs—*Pulhano, Lolee.*

(iii) Folk-songs of an isolated geographical area—Tharparkar.

The following 43 types of folk-songs of Tharparkar have come to light under the present study:

(1) *Varsaro*, (2) *Chavomaso*, (3) *Panhari*, (4) *Seendhani* or *Seendhamani*, (5) *Sawan Trij*, (6) *Dhatiarro*, (7) *Layyalo*, (8) *Mangario*, (9) *Kajailyo*, (10) *Munj-ko-Munjiyo*, (11) *Likhio*, (12) *Ukir*, (13) *Karaho*, (14) *Golarro*, (15) *Khiyali Gomand*, (16) *Mani-haro*, (17) *Soonth-Jiro* or *Jiro*, (18) *Dholo*, (19) *Revrro*, (20) *Mendharree*, (21) *Kagrro*, (22) *Jhabo* or *Jhabio*, (23) *Ma-ru-o*, (24) *Vindul*, (25) *Popri*, (26) *Doro*, (27) *Jhalario*, (28) *Jhonbkio*, (29) *Rahorro-Relan*, (30) *Lavhar*, (31) *Bhaeeo*. (32) *Basen*, (33) *Nagar Valrri*, (34) *Koonjhal*, (35) *Mandhiarro*, (36) *Vallarro*, (37) *Hamaracho*, (38) *Kalalin*, (39) *Jodhano*, (40) *Dorki*, (41) *Jodhiyo*, (42) *Popti*, (43) *Gaoove*.

Folk-songs of the Punjab Region

Folk-songs of the Punjab may be classified as seasonal, romantic, ceremonial, and religious. References to the ripening crops (e.g. *Kankan diyan faslan pakiyan Nee*: Oh dear! the wheat crops have ripened) or to the return of the spring season (*rut basant dee aee-ay*: The spring season has returned) in folk-songs are but natural in a region which is rich in agriculture. Poems entitled, after their form of poetic composition, as *devrre* (one-and-halves), *dohiree* (couplets), *ath-ware* (week-days), *brh-mah* (twelve-months), *si-harfiyan* ("thirty-letters" of the alphabet), *Panj-Mukhiva* (five-facet), *Parre* and *Chhand* are also sung as

folk-songs. Some of the varieties are called after their typical contents such as *Soyya, Kanadaliya, Korda, Shabd, Kabt.*

Punjabi folk-songs may be broadly classified under the following main categories:

(i) Songs pertaining to traditional folk-romances, such as Hir, Mirza-Saheban and Sammi.

(ii) Songs of *romantic type* which are usually sung to the accompanying rhythm of the dholak (a small drum); among these may be counted such main varieties as *Dhollas, Tappas, Mahiyas, Jindo-e, Rasiya* and *Lachhi-Dyan-Boliyan.*

(iii) Songs of ascetics, expressing the sentiments of devotion, or the lonely broodings of a recluse. *Jhok* and *Jugni* are the songs of this type.

(iv) Marriage songs, among which may be counted such main varieties as *Sithniyan, Ghoriyan, Sohag, Gauan and Kamin.*

(v) Songs pertaining to the praise of God, the Prophet and the saints, known as *munajat* and *madah.*

(vi) Songs pertaining to wars and valour in war, such as the *Jangnama* and the *Waran.*

(vii) *Elegies.* The most moving elegies are recited on the premature death of a young lad or a maiden. These are of three types: *Siyapa, Venn* and *Mehndee.*

(viii) Eulogies, known as *Saraan or Saddan,* which are sung by the *Dhadhees* or the professional minstrels in praise of the valour of the brave.

Folk-songs of the Frontier Region. Pashtu folk-songs of the Frontier region pertain to love and romance, epics and other narration of wars and battles, and sentiments of patriotism. Marriage songs generally express the affectionate sentiments of the departing bride for her parents, sisters, brothers and her parental home. In songs depicting the scenes of secret love-making and meeting of loves by the side of the village well or water-reservoir, ideas of intense love, promises of future meetings, or expressions of dismay and frustrations, of various seasons and scenes, express romantic feelings or ecstasy produced by natural scenes. The subject-matter of the cradle songs varies from cajolery to prayers, solemn wishes to intense love for the baby.

Pashtu folk-songs may be classified under the following main categories:

(a) The traditional songs of older times such as *Tappa* or *Landai*. *Charbeta* is another folk-song of comparatively early times.

(b) The more conventional types of songs composed by professional poets, *e.g.* *Loba* or *Bagatia, Badala, Nimakai* or *Sur,* and *Rubai* or *Qita*.

(c) Folk-songs belonging particularly to the Pashtu speaking areas of Baluchistan region, such as *Da Kakrroo Gharrae* (songs of the Kakar community) and *Da Shin Khalo Naare* ("Song of the Blue Mole").

(d) Songs accompanying the *Atanr* folk-dance, known as *Da Atanr Naare.*

(e) Marriage songs, of which *Babu-Lala, Khur-Shadi* and *Sha-Rora* are the typical ones.

(f) Lullaby or cradle songs.

Folk-songs of the Baluchistan Region. Folk-songs of Baluchistan may be classified under the following main categories:

(1) Typical regional songs pertaining to love, sorrow and separation, such as the *Zahironk* songs of the Western Balochi area; the *Lailee-Moar* songs of the central Brahui speaking area; and the *Dehis* of the Eastern Balochi area.

(2) The *Dastans* or the ballads pertaining to single themes or specific events which are specially composed to be sung, including the classical *dastangahs* or the shorter love compositions.

(3) The more common type lyrical love songs, such as *Modi, Bar-nazna, Bijli,* etc.

(4) The *Liko* or the traditional caravan song of the camelmen.

(5) Marriage songs.

(6) Cradle songs or the lullabys.

Except the smaller *dastangahs* and cradle songs which were included by Dames in his *Popular Poetry of the Baloches,* these folk-songs have neither been reduced to writing nor collected and compiled so far.

Conclusions

1. West Pakistan has a rich variety of regional folk-songs, War songs, monsoon songs, seasonal harvest songs and songs pertaining to weaving craft are common to all the regions.

2. Regional folk-songs have been a function of time, place and circumstances. With a change in time and in local circumstances, older songs have gradually become obsolete. Modern developments, particularly education and new methods of agriculture, have influenced the traditional way of life, while cinema and radio have inculcated new music taste; these developments have adversely affected the popularity of traditional folk-songs.

3. Interest in the study of folk-songs as also of folk-literature has been revived after the establishment of Pakistan. Articles have been published in magazines and newspapers, and regional stations of Radio Pakistan have broadcast articles on the regional folk-songs and also relayed actual folk-songs as part of the music. programme.

4. Due to fast changing conditions, concerted and planned efforts are needed to preserve folk-songs both as part of folk-literature and of folk-music. As a first step, there is an urgent need for a survey to collect all the regional folk-songs with their literary texts as well as musical versions.

Folk Dances:

Compared to its population, varied cultural regions, and numerous communities with different backgrounds, folk-dances of West Pakistan are not so very numerous. The history, environment and economic conditions in West Pakistan in the past have not been conducive enough to inspire the villagers to dance and rejoice. Life has been a more serious affair in all the areas constituting West Pakistan, and, therefore, the people came to imbibe a serious outlook on life. Victory over the enemy, reaping of spring harvest or marriages of their sons and daughters have been the main occasions for rejoicing for the inhabitants of these areas. They have danced, if at all, on these occasions; sometimes they have also danced when inspired in their devotional moods.

Common characteristics of the varying regional folk-dances of West Pakistan are that they are mostly performed in groups and to the accompaniment of indigenous instrumental music. Most

of them are danced in a circle with the drummers standing in the middle. Vocal music also accompanies a majority of them. Chorus may be provided by singing some typical folk-songs or reciting short poetical compositions. In many cases, various types of sounds and clapping of hands provide additional rhythm and music.

Folk-dances of West Pakistan are literally folk's own dances. They are informal and spontaneous, without any drilled techniques of precise movements and postures, or costumes and colours. Except for a few dances of the Frontier region, in which costumes were improvised and positions and postures of players were drilled for the purpose of formal official performances, the folk-dances of all the regions retain their simplicity, informality and spontaneity of performance.

Due to their regional varieties and backgrounds, these folk-dances provide an excellent raw material for the development of highly artistic dances. Due to the interest of the British officers in the *Khattak* dances of the Frontier region, these dances have been partly standardized as compared to other folk-dances which are still being informally and occasionally performed by villagers in rural areas in a state of obscurity. Actually, this folk art has all the potentialities of being developed into a high art. Thus far, no organized effort has been made in this direction. Perhaps Messrs. *Ghansham and Party*, the professional dancers of Karachi, are the only ones who have improvised the performances of some of the indigenous folk-dances from an artistic point of view.

For the development of artistic national dances, research into the nature and varieties of indigenous folk-dances is necessary. Except for a few articles, written in journalistic style, which have occasionally appeared in some magazines and newspapers during the last five years, no other material is available on the subject. It is necessary to organize a Province-wise survey to discover all the varieties of folk-dances, study and describe them accurately, and illustrate them by means of sketches and photographs.

Inquiries conducted into regional folk-dances under the present study, for the first time revealed names of a number of dances, but an exact or adequate description of each of them could not be available. Besides, this inquiry was limited only to four regions, viz., the Frontier, Baluchistan, Sind and the Punjab. The Northern region extending from Swat Kohistan to Gilgit has its own folk-dances to which inquiry could not be extended. On the basis of

the present partial study, only the following information could be gathered about the nature and variety of different regional folk-dances.

A. *Folk-dances of Frontier Region.* Folk-dances of this region may be classified after the names of the communities that perform them as follows:

(a) *The Khattak dance,* so called after the name of the Khattak community.

(b) *The Vazier Dance,* as performed by the Vaziries.

(c) *The Hazara Dance,* as performed by the Hazaras.

(d) *The Kakar Dance,* of the Kakar community of the Pathans in Baluchistan region.

Among the more distinctive varieties, the following dances are the better known ones: 1. *Bangra,* 2. *Shadola,* 3. *Balbala,* 4. *Atanr,* 5. *Hamai* and *Gada Hamai,* 6. *Lakhtai,* 7. *Dharees,* 8. *Jhumer.*

B. *Folk-dances of Baluchistan Region.* The following folk-dances of this region have come to light: 1. *Chaap,* 2. *Do-Chaapi,* 3. *Jumouri,* 4. *Kharani,* 5. *Mangali,* 6. *Jhomer,* 7. *Khiga,* 8. *Oghani,* 9. *Larro* or *Larroo,* 10. *Levo,* 11. *Mongar Mann,* 12, *Kishti,* 13. *Chaagan.*

C. *Folk-dances of Sind Region.* The following are the better-known folk-dances of this region: 1. *Jamalo,* 2. *Dandia* or *Chaap* or *Daunka,* 3. *Jhimmir* or *Jhummer,* 4. *Chhej,* 5. *Samah,* 6. *Masto-Daamal,* 7. *Mugar Mann,* 8. *Malh-ja-Tappa,* 9. *Chakili,* 10. *Hanbochhi.*

D. *Folk-dances of Punjab Region.* The following are the main folk-dances of this region: 1. *Bhangra,* 2. *Jhoomar,* 3. *Luddi,* 4. *Sammi,* 5. *Gidda,* 6. *Kiklee.*

Conclusion: 1. Folk-dances of West Pakistan are literally people's own dances. These dances retain their basic folk-characteristics of simplicity, informality and spontaneity of performance.

2. Due to their regional variety and originality, folk-dances of West Pakistan provide an excellent raw material for the development of highly artistic national dances. Dramatic clubs in schools and colleges, professional dancing groups, and theatrical

and film companies can make substantial contributions in this direction.

3. It is necessary to promote research into the nature and variety of folk-dances of all the regions of West Pakistan. As a first step, an official survey needs to be organized to discover all the species, study and describe them fully, and illustrate them accurately. (*Sind University Journal of Education, Vol. VIII,* Jan. 63, pp. 17-26).

HAND-PAINTED FURNITURE

Although the Netherlands is a highly industrialized country, manual work still flourishes in various parts of the country. A well-known centre for hand-made furniture is Hindeloopen, a small town situated in the north-eastern province of Friesland. It was first settled more than 1200 years ago, and has been continuously inhabited, since the year 725. Even as long ago as 1250, its ships were carrying on a prosperous trade with Scandinavia. Then it became a flourishing seaport in Holland's "Golden Age" of the 17th century; located as it was on the northeast shore of the Zuyderzee, it was open in those days to the North Sea for worldwide shipping. For the past 28 years, though, the famous 20 mile-long "Afsluitdijk" has closed off the Zuyderzee from the North Sea, making this old town's maritime life impossible. But long before that, shipping interests had shifted mostly to Amsterdam. Now, even the busy fishing industry of past years has diminished, the enclosed Ijssel Lake (as it is now called) having changed gradually from salt to fresh water. These factors have greatly changed the size and life of Hindeloopen. It is now a dreamy, picturesque little community of 850 people that attracts appreciative artists and visitors in the summer.

However, the traditional hand-painted furniture forming an artistic link with the past, still makes Hindeloopen a place of some importance.

In the old days the sea captains not only brought back to their home port of Hndeloopen luxurious silks and exotic spices, but also beautiful Chinese chests, small decorative tables and hand-painted articles from the Orient. Ships trading in the Mediterranean brought back Italian marble, which well-to-do shipping men used in decorating their homes. Those Hindeloopen people

who could not have genuine marble imitated it by painting their own plain wooden door-frames and hand-made wooden chests black, with white and green swirling designs. They copied the hand-carved sea-chests and little tables brought back from the Orient, but with a Dutch touch. Thus emerged a unique type of home furniture still being made today.

Scandinavian shipping contacts also influenced the colour and flower designs of many pieces.

A visit to one of the workshops is very rewarding. One may see such items as a unique tip-top table. Skilfully hand-carved and painted with flower designs on a Chinese red background. When out of use as a table its top can be tipped back, to reveal a Biblical scence painted underneath, just as such tables were made 300 years ago. Other traditional items made to this very day are baby cradles and very strong box-like baby high-chairs with wooden wheels. Copies of these models, gaily decorated with flowers and pictures, are still ordered by people who cannot resist their old-world charm. One of the most interesting pieces is the Friesian ice-sled with its intricately hand-carved back rest and characteristic Chinese red, olive green and gold painted designs. These sleds are the same style as they have been for several hundred years. They are still used in winter for travelling on the frozen canals. One sits on the sled and propels onself along with two pointed poles, like ski poles but shorter. In summer, it is customary for such a sled to be fastened to the ceiling of a room over the doorway, to store it neatly out of the way; and at the same time to add a decorative touch when one looks up at the pretty painted underside.

On the many articles made in the Hindeloopen studio workshops, the one most reminiscent of the past is the short, gaily decorated stepladder. This article was originally used for climbing into the high bed-closets where Hindeloopen folks slept two or three hundred years ago.

Hindeloopen seems strangely out of place in a world where cars speed along the highways and factories turn out more and more articles in less and less time. Hurrying and Hindeloopen do not go together. An output of large quantities is not strived after but whoever is looking for quality will certainly find it in this tranquil picturesque Dutch town. (*The Netherlands*, Jan 1964).

THE FAMOUS ARTISANS OF NEUGABLONZ

Wherever "costume jewellery" is in demand the name of Neugablonz is honoured. And Neugablonz, a flourishing, little modern town in the Federal Republic of Germany, is the home of the costume jewellery industry.

The people who built this town came from Gablonz. Located in Northern Czechoslovakia, Gablonz had long been a centre of the Bohemian glass-working and jewellery industry. The people who lived there and exercised their craft, a craft which was known almost throughout the world, were for the most part Germans. In 1945, when the Second World War ended, all 30,000 of them were obliged to leave their old homes. The only possessions, the only capital they took with them was their skill and their manufacturing secrets, which were often hundreds of years old.

After the war, they lived in various camps, without a home, without a job and without hope. But one of them, an engineer by the name of Huschka, put forward the idea of settling them all together in a new place and letting them work at their old trade again. This place was the pile of rubble at Kaufbeuren. At first, only a few families came. They lived in huts and in the rooms of the factory buildings which had not been blown up. And while they cleared away rubble and ruins, while they themselves made the bricks with which to build their new homes, they began to exercise their old craft. Their first produce were modest glass buttons and pieces of costume jewellery made from old metal, but they were in great demand in the dark days immediately after the war. They themselves built their first, simple machines out of the scrap metal which lay in masses on the site of the ruined factory. Today, Neugablonz, city of Kaufbeuren, is home of eleven and a half thousand people, almost all of them former inhabitants of Gablonz.

Today, their work is sent once again to many countries. The export value alone of this new Gablonz jewellery industry has risen to 80 million marks a year and accounts for three quarters of the country's total jewellery production.

Neugablonz produces mainly costume jewellery, for which neither gold nor pearls nor precious stones are used. The materials used are only glass, ordinary metal and plastics, but these simple materials are worked with skill and taste.

Theatre and film jewellery and, above all, imitations of valuable jewellery is also the production of Neugablonz. It is copied from photographs and is such a perfect imitation down to the last detail that the ladies who own it can wear it in public without any misgivings, while the precious original is safe in a bank safe. Only experts can tell the difference between genuine and imitation jewellery, and few people are aware on these brilliant occasions that the diadems in the hair of the ladies are not shining with real pearls and precious stones but with artfully cut and polished glass from Neugablonz.

Artistic sense and skill are evident not only in these masterpieces but also in costume jewellery. It is a mistake to imagine that costume jewellery is made on an assembly line, simply because so many examples of the same piece of jewellery are made. Admittedly, machines are used, but every piece still involves a great deal of manual work (*German News Weekly*, March 21, 1964).

HANDICRAFTS THAT APPEAL TO INDIVIDUAL TASTE AND DECOR

When one thinks of modern economy in a highly industrialized country like Germany, one is bound to be led by the belief that every article that is produced there is made by machine. That is not the case. In fact the number of persons engaged in the handicrafts in the Federal Republic form the second largest group in trade and industry.

Only as far back as 1961, both in the Federal Republic and West Berlin there were 720,000 handicraft business concerns employing 3·8 million persons including the owners with a turnover of DM 100,000 million in terms of goods.

In Germany the word *handwerk* is of such great diversity that no single phrase can provide a completely satisfactory definition of it. It embraces a multitude of business, numbering hundreds of thousands, which allow themselves to be classified in 124 trades and professions fixed by statute. Nowadays, seldom simply by the hand but usually with the assistance of machine, they manufacture new products or repair, fit and install. They also include the crafts engaged in what are known as the "occupational services." What is typical is that the handicraft concerns are able

to operate individually according to the wishes or the measurements of the person giving the order or in meeting the needs of a very special market.

The handicraft is, therefore, a very personal form of carrying on business. It is not the mechanical equipment that gives the decisive finish but man's skill and capacity for taking pains. The businesses are headed by experts who have learned their job from the very bottom. They perform their task not just as something that is fleeting but as their task in life. They hold the title of master after they have given evidence of their knowledge and skill at a "master's examination", which is nowadays prescribed in Germany as a general principle for all who wish to run their own business. Apart from family members the people employed in the handicraft concerns are mainly "journeymen" and "journeywomen" who are skilled workers.

Anyone going into German towns could find in the streets many shops run by craftsmen: baker's shops, including confectionery establishments with little cafés, butchers' shops with all sorts of tasty sausages, clock and watchmakers' shops, opticians, boot and shoe shops and many others. At building sites he would see large boards showing the categories of builders employed, such as roof-tilers, locksmiths, painters, glaziers, joiners and the installers of central-heating and ventilation.

If he would look for business of a particular type, such as that of a furrier, a lady's milliner, an upholsterer and decorator, a photographer, a maker of orthopaedic shoes or a vulcanizer he would usually not find it difficult to chance upon them, though in doing so he must not be on the look-out for big firms and signs, for ordinarily the craftsman's primary advertisement is the quality of his work. (*German News Weekly*, 11-4-64).

NEW TECHNIQUES IN POTTERY

The First All India Pottery Seminar was held on 11th and 12th April at Rajaji Hall, Madras. The All India Handicrafts Board, the Khadi Commission of the Government of India, the Khadi Board and Director of Industries and Commerce offer help in many ways for the development of the pottery industry in Madras State. There are to-day more than 118 potters' coopera-

tives. More and more pottery workers should be covered by cooperatives. Then only it will be possible for the industry to improve its production technique and the condition of the potters.

It is common knowledge that the village potter has been carrying on his trade using only his traditional skill. His methods have not changed for centuries. He still uses the old potters' wheel, the country clamps and a mallet to beat. The skill has descended from father to son and has remained uninfluenced by the advances of science and technology. He brings his basket-load of dried clay, works in the open on the wheel and dries the pots in the sun. The dried pots are then heaped and fired in the open clamps. All this, if Nature is kind. For, he cannot get clay if the ponds are not dry. He cannot work during rains also. Then, having produced something, he has to carry it in headloads or carts to shandies for marketing. Thus, his lot has been unenviable, if not pitiable.

It was not until a research section was set up at Maganwadi, Wardha under the guidance of the late Dr. Kumarappa, that an effort was made to introduce improvements in the modes of production. The inclusion in 1953 of Pottery in the list of industries covered by the Schedule to the Khadi Village Industries Act meant the first organized step to evolve new techniques of production and to develop the industry on scientific lines. Here are some of the improvements effected in the industry after the advent of the Khadi and Village Industries Commission.

Improved Wheels

A programme to replace the old traditional wheel is in operation. The new model wheel has a set of ball or roller bearings and rotates on a horizontal plane without any friction, with a fairly heavy fly wheel. This wheel requires only one man to operate it. Once rotated the momentum of the fly wheel and the frictionless ball bearings keep the wheel rotating for a longer time and at a higher speed, resulting in an increase in the number of pots turned. The new wheel which is popular with the younger generation is slowly replacing the old one.

Clay deposits always contain small pebbles and foreign matter, which when interceded in the pot, leave holes during firing. The pots have a very rough surface. The plasticity of the clay, because of the presence of foreign matter, does not permit finer details to

be worked on the pot. The clay is mixed with water and is allowed to decant. The slurry is dried after removing the foreign matter. The dried clay is a finer material for the manufacture of improved red pottery. The demand for improved pottery is increasing and a larger number of clay-washing tanks are, therefore, constructed for potter's use in organized societies.

Improved kiln and bhati shed

The traditional way of firing articles is by means of a clamp having a hemispherical shaped wall. Pots are stacked one over another with hay and thorns interwoven and the firing starts from one side. The firing is not a controlled process. It is just a chance, if all pots are baked properly. There is no uniform burning. There may be a larger number of unburnt and half-burnt articles than properly burnt ones. The breakages may also be more. If rain comes, the whole lot may be damaged.

The improved undrought kiln, circular or squareshaped, with fire gratings, primary air-holes and panelled fire-doors with a shed to cover the kiln has really proved to be useful to the potters. Uniform loading is possible along the regularshaped walls. Fire can be controlled. It may take a shorter period to make and the temperature rises up to 800°C. at which the red clay petrifies. The pot is uniform in colour and strength. There is lustre because no pot is overburnt. Breakages are less. There is an apparent increase in the cost of fuel used, when compared with the traditional kiln. But when the final economics are worked out the articles produced may be found 20 per cent more valuable than those fired in the traditional way.

Common worksheds

Pottery-wares occupy a lot of space. During the manufacture, the greenwares have to be dried in shade first before being taken for sun-drying. The potter who is too poor even to find shelter for his family, naturally cannot find a working place for himself and his wares. The provision of a common workshed for every 5 or 10 families has proved to be very beneficial to him. Now he has no worry about a work-place. Sun or rain, he can work. When 5 or 10 families work jointly under the same roof a spirit of healthy competition to produce more and more is naturally created. The new model wheels are shared by the potters and the common workshed schemes have created a cooperative spirit in the potters. With the common work-sheds, provision of common clay-washing

tanks, joint firing in the improved kiln, provision of technical advice and demonstration become possible and effective.

Whatever facilities the potter may get will not ultimately benefit him, if he does not join an organization, which could tackle his problems and those of the industry jointly. To put it very simply, the pottery industry as it exists to-day will largely depend, for its future development, on its capacity to organize itself rather than on the improved technical skill of a few potters here and there. It is in this context that the cooperatives have a vital role to play. Taken independently, the potter will have to spend a lot of his time, gathering his clay, collecting the material to fire his wares, carrying his goods to shandies, etc. Once he comes under a cooperative all these can be safely entrusted to be done by the Cooperative in common for its members and the potter can concentrate on production. Moreover, pottery is one of the few industries wherein the entire family will have to involve itself in the profession. The wheel work is done by the men, while beating is done largely by women. Unless the potter coordinates his work with that of his family, it will be impossible for him to earn even the little that will keep his hearth burning. Cooperatives also mean easy availability of working capital and other financial aids.

There are today more than 118 potters' cooperatives in Madras State. According to available data, there are over 90,000 pottery and brick workers in the State. Unless all these artisans are covered by cooperatives it will not be possible for the industry to improve its production technique and the condition of the potter.

NOTE ON POTTERY CENTRES IN MADRAS STATE

[A pottery factory has been established in Vridhachalam, South Arcot district. Low tension conductors, sanitary works and ornamental ware are intended to be produced. Workmen will also be trained in this factory.

Production centres are established in Veerapperumanallur, Chingleput and other places in Chingleput district. Potters all over the district get training in these centres. There are five cooperatives in this district.

At Ranipet in North Arcot district Parry and Company has a factory. This was established in 1897. There are three divisions in the factory. One division produces earthen wares, acid jars, pickle jars, etc., are produced here by modern methods. More than 500 persons are employed in this division. There are pottery Cooperatives in Karigiri, and Vellore Choolaimedu of this district.

There are four Pottery Cooperative Societies in Thallakulam, Thirunayinarkurichi, Thamaraikulam and Thazhakudi of Kanyakumari district.

In the Madurai district a training centre has been established at Usilampatty. The centre gives training in the production of glazed potteries.

Clay-paper dolls are manufactured in many places in Tamilnad. In the historically famous Tanjore, in Panrutti, Cuddalore, Valavanoor of the South Arcot district, in Pondichery, in Madras and in other places, these articles are produced and are in very great demand.

There is a Pottery Training Centre at Shevvapet in the district of Chingleput. The training is for a year and is given for using modern devises and methods to produce varieties of articles of daily use.

Even in this age of science the demand for potteries has not gone down. The sales exceed seven lakhs of rupees per annum. 24,132 persons are employed in this industry].

(V. Padmanabhan, in *Madras Information, June* 1964)

RURAL CRAFTS

The origin of crafts all over the world springs from the needs of the people. At the dawn of civilization, people made various articles for their personal use—the simple apparel as a form of protection, the scooped dry gourds for holding water, the hand-moulded pottery and small votive figures prepared before the discovery of the wheel, are the beginnings of the craft. Even in the early stages of civilization, there is evidence of the desire to decorate the articles of everyday use. In some Tribal societies one can see crafts in their original habitats, as they were when they were first developed.

The *Gadabas* in Koraput district (Orissa) even today weave a narrow strip of cloth out of fibre extracted from the bark of trees with the help of a primitive loom, comprising a few logs and bamboo strips. Their love of colour makes them seek natural dyes with which they dye the warp threads. The Tribal people continue to use the scooped gourds as containers for liquids. Though the natural shape remains, quite often the container is decorated with simple geometrical incised designs. These crafts practised by Tribal communities to meet their basic needs and also as an expression of their belief or a creation of their magic world is quite distinct from what we term as rural crafts.

Even today while studying the Tribal community we can slide into different periods of civilization. Some of the *Marias* in

Madhya Pradesh and the *Irulas* in the Nilgiris still prefer to live up in the trees even though the Government has built model housing colonies for them. The nomadic tribes in the Banni Kutch area who live an isolated life in the Ran of Kutch build their typical rounded huts and move with their cattle from place to place, perched on high ground for six months in the year, when the water of the sea surrounds them. The Nāgas and other Tribal societies still continue to practise *Jhooming*. Life still continues undisturbed. The needs of the people are basic and only elementary skill is required for meeting their requirements.

After the stabilizing of the nomadic tribes into settled communities, the pattern of craftsmanship also changed and specialization grew. People specialized in the development of a particular craft, until a complete pattern of craft society was built up. By studying the pattern of organization we see that specialized sections of craftsmen preparing articles in particular crafts have been in existence from very early times. Each craft community was separately recognized and had its place in society. References to organized guilds of craftsmen can be found in the *Arthaśāstra*. Even today, despite changing times and shifting values, in a tightly knit village society each person has his or her own function and an important role to fulfil in the society as a whole. The potter, the weaver, the carpenter and the blacksmith have an important place in society so as to maintain the self-sufficiency of the village. No marriage, christening or the beginning of the harvest season can be observed without their help.

Later, it was these craftsmen who migrated to religious centres or townships set up by chieftains and kings. In the pilgrim centres they catered to an unknown clientele and after assessing their requirements, the taste and the pocket of the pilgrim, the craftsmen produced special articles in bulk. Even today, concentration of artisans can be found in important pilgrim centres such as Vārānasī, Nathdwara, Ajmere Sharif, Amritsar, Puri, Tirupati and Kānjeewaram.

In the royal courts where there was greater leisure and less pressure of the demands of mere existence, sophistication in the craft tradition was introduced. The metal worker now mixed materials so as to prepare a softer alloy, which could be easily moulded into shapes pleasing to the eye and profusely decorated. With refined materials and developed processes the designs of the

crafts were developed further. Whatever they lost of their vigour was compensated in their delicacy. Thus, the highly specialized court-crafts grew and later developed into an important commerce.

India's craftsmen became renowned and began to supply the royal courts in Europe and the Middle-East. In France woven Jamewar shawls of Kashmir formed an essential accessory to the dress of the women at court. Enamel work figures set with precious stones and pearls are even now the pride of Turkish museums.

The craftsmen also organized themselves into communities with their own codes and rules. Babar in his *Babarnama* was impressed by the craft communities which were well organized in India at the time of the Moghul conquest. The craft communities devised highly specialized treatises for initiating and guiding apprentices. Each area had its own particular set of rules. Thus, we see the development of regional styles in crafts during that age.

In the rural areas, however, crafts continue to be practised undisturbed. Despite changing times, the life pattern until 20 years back in the rural areas remained undisturbed. In some of the remoter areas the tempo of life is even now distinct from that of modern urban society. Though these articles are made for the requirements of the rural people, their preparation over generations has been perfected in form and have acquired more durability and beauty of form.

The rural crafts being practised today are mostly made for the requirements of the local people. These can be divided into three categories; firstly, articles made for their everyday use; secondly, those which are prepared for festivals, religious ceremonies or to answer the needs of local beliefs; and lastly those items which are prepared by the women for their personal requirements as well as an expression of their creativeness.

The articles prepared by village craftsmen for the personal needs of the people are generally of metalware, pottery, leather goods, specially shoes, jewellery, and woven fabrics. Until recently the type of articles made for people were specified by custom. A particular community only wore and used a particular type of item. By seeing their dress and the type of the water vessel being carried by them, their community as well as their caste could be determined. In many cases these barriers are now being broken down and people are becoming more and more interested in getting things from outside. The outlet for the products of these craftsmen

used to be either against specific orders from households or through weekly markets in the area. The weekly market in most places, known as *'hat'*, still continues to be an important feature. Here the week's requirements are purchased and sold, and articles of everyday use are either bought or bartered. Now with growing communications and the advent of machine-made goods in the remoter parts of the country, the craftsmen are finding it difficult to find a market for their goods. People are turning away from their traditional articles and are more interested in the cheaper and newer designs coming into the market. This situation is bewildering the craftsman who is trying to hold his own by preparing new items and even sometimes by copying the machine-made goods, with the result that his craft is deteriorating.

The only way out is to find an outside market for local craftsmen and to bring products of other areas to the people. The need to inculcate pride in their own traditions amongst the craftsmen and the people is also most important.

The marketing of outside goods in rural areas is being done by many State Governments by opening emporia in smaller district towns as well as by introducing mobile emporia which move from village to village selling handicrafts goods. For procuring the goods from the rural areas so as to find outside markets, procurement units have been organized. These units collect the raw material which may perhaps be available in small quantities and that too only during certain seasons, and keep a ready stock of this to answer the requirements of the craftsmen throughout the year. The material is distributed in the villages roundabout. The finished goods are then taken back against payment of wages and the articles are sold through Government emporia or private organizations carrying out marketing of handicrafts goods.

Opening of rural crafts museums in the rural areas has helped to instil in the people pride in their own traditions. It has also helped in displaying to visitors the type of articles made by craftsmen for local consumption throughout the year.

Those crafts which are associated with religious beliefs and ceremonies of the rural areas, however, continue to be practised undisturbed, even by the changing pattern of life. The clay 'Gram Devtas' or village deities which protect the village from evil spirits, the clay figurine offered to the gods, painted *pattas* which tell the stories of deified heroes, metal or stone images to be installed in

humble homes and temples have not deteriorated. Religious beliefs and sentiments are still strong amongst the people and they are prepared with the age-old care and love.

The crafts practised by women to decorate their homes or articles for decorating themselves and their children continue to be practised for their own personal use. Attempts are being made to help them to produce a surplus of these goods during those periods when they are free from their work in the fields. In some cases where social prejudices do not influence the people, this work has been successfully organized. The Bihar *sikkri* work which is practised by rural women was prepared by them for their personal use as well as to be given by them to their daughters at the time of marriage. Beautiful boxes, replicas of houses, animal figures and human figures were prepared. The desire of the women to enrich their daughters with all the gifts which were normally given by the zamindars to their children at their marriage was expressed through these grass articles. Today procurement units in remote areas are organizing production of these items which are finding an excellent market in India as well as abroad.

The gradual opening up of the rural areas and the organization of their crafts has shown that vigour and freshness in the designs of rural crafts have caught the imagination of many of the buyers coming from abroad. The possibilities of organizing export trade are now opening up. A great deal more work has to be done so that the craftsmen can undertake regular production of these items. But it is also necessary to educate the people to realize that over-organized production would kill the initiative and creativity of the artisan.

(*Kurukshetra*, Jan. 26, 1964.)

SECTION VII : FOLK AND OTHER ARTS

CHANGE AND TRADITION IN BURMA

PATTERNS OF SOCIAL CHANGE IN A BURMESE FAMILY

by

NI NI GYI

(This article is condensed from "Women in the New Asia", a book edited by Barbara Ward and recently published by Unesco. The author, wife of U Hla Myunt, one of Burma's foremost scientists, was educated in Rangoon and the United States).

That her grand-daughter in short sleeves and high-heeled sandals should be at a cocktail party with a glass in her hand (even if it contained only orange or tomato juice) is a thought that would never have entered by grandmother's head, even in her wildest dreams. We have certainly come a long way since the *ya-hta-lone,* the Burmese horse-and buggy days. My grand-mother was dedicated to the home and spent all her time at house-hold chores. She would never go out at night, except may be to a pagoda festival, and even then only in the company of the whole family. But the staid and conservative Burmese tradition, which had always claimed to be impervious to foreign influence, is thawing.

My family cannot be described as a typical Burmese family, as the typical Burmese family would live on a farm, be literate in Burmese only, and would probably never travel to the big cities except on a pilgrimage. My family can best be described as middle-class and urban (we settled in Rangoon when my father retired from government service), and we are staunch Buddhists.

Grandmother: The Ruler of the Household

My paternal grandfather was a government official who had served in several towns. My grandmother, who was descended from one of the *Myosa* (petty lords in the days of the Burmese kings, prior to British rule), was without any doubt the recognized

head of the household. This was because she was the oldest member of the family. My father would do nothing without her consent, and the same was true of my mother, whose devotion and respect were exceptionally great since she was both a niece and a daughter-in-law. I do not mean to imply that my grandmother was a despot, but she was treated with reverence at all times and she had the final say in all matters in the household.

An incident which occurred in my childhood will serve to illustrate this. It was in the late thirties, when for the first time a small seaplane landed on the river near the town where my father was stationed, and the town crier announced that it would take passengers back to Rangoon. My father was very thrilled with the idea, booked a seat and came home to tell us the news. My grandmother disapproved and my father immediately dropped the idea and cancelled the trip.

Such was the extent of obedience shown to elders. The family system was very strong and absolute respect was shown all along the line. One had to show respect even to a brother or sister a day older than oneself. As my grandmother was the oldest member of the household, she was at the apex of the pyramid of authority, followed consecutively by my father, my mother, aunt, cousin and the children from the eldest to the youngest. From their earliest years Burmese children were imbued with the idea that reverence was due, in the following order: to Lord Buddha, his teachings, the clergy, parents and teachers.

The attitude has changed somewhat: the trend now is towards a more rational type of obedience, and the relations between my mother and ourselves are more informal. I noticed as a child that there was never any familiarity, or any outward signs of real friendliness between my grandmother and my father and mother; my grandmother was viewed with too much awe to allow that. Whereas now, if my mother makes a decision, we are able to explain things to her and even disagree with her and she takes it all in the best spirit.

New Attitudes Toward Education

My grandfather was educated in a Buddhist monastery where he learned the three R's and received a great deal of religious instruction. My grandmother went to a lay school because it was

not considered proper for monks to teach girls. By the time my mother went to school, Rangoon could boast a modern establishment called the Empress Victoria Buddhist Girls' School, and my mother and aunt were proud to be able to study and learn English there. My maternal grandmother's idea was to give her daughters enough "modern education" to enable them to read English newspapers, but they were taken away from school after the middle grade, since it was felt that a full education was for men only. My father went to a high school run by Irish missionary fathers, after which he went to Rangoon College for higher education.

Attitudes concerning education had greatly changed when my sisters and I reached school age. Since my father had no sons, he was determined to give his daughters the best education he could. My grandfather was at first very much opposed to our going to an English school where we wore European clothes and were given English names. But he finally gave in for the sake of our education.

Subsequently, when one of my sisters went to study in England before the war, quite a few of our elderly relatives criticized my parents for letting a young girl go alone to a strange country, where she might be exposed to the 'wild ways of Western civilization'. A decade later, however, when I went to study in the United States as a State scholar, opinion had changed considerably and my going abroad met with complete approval from everyone. At the present time, every family takes pride in having a member going abroad to study.

. . . . And to Marriage

The marriages of my grand parents and parents were all arranged, in spite of which they were very successful. My parents' approach to the subject of marriage was very reasonable. They said they would leave the choice of a suitable partner to us, subject to their approval. In my own case, I did an unconventional thing and have often joked about how my grandmother would have turned over in her grave if she knew about it. I met my husband while a student at Columbia University, New York. Coming from a conservative Burmese family, I felt very guilty about making the decision while away from home and family,

and wrote home full of sincere apologies. Both families, however, took the matter very well.

But despite the fact that the Burmese woman has 'gone modern', we remain very close to tradition and stick to many age-old customs. Speaking for myself, for example, I will never leave on a journey on the 'bad' days of the month—which are specified in the Burmese calendar—and I will perform certain important acts, such as choosing the date for a wedding, moving, buying property, only on the 'good' days. But I fight with grim determination against the custom that one is not to cut one's hair or nails on a Friday or on one's birthday. Nor do I adhere strictly to the mealtime custom of giving the first serving of every dish to the oldest or masculine member of the family.

The Date is in the Name

In the matter of giving names to children, there is still much adherence to tradition. Every Burmese child's name depends on the day of birth. Since time immemorial, wise men have laid down a code making certain sounds synonymous with certain days of the week. To give myself again as an example, as I was born on a Saturday my parents could only name me from one of the following sounds which correspond to the Burmese word for Saturday: 'ta', 'hta', 'da', 'na', In other words, my name could begin with only the T, D or N sounds. Accordingly I was named Ni Ni. It is only a first name and has nothing to do with my father's since we do not have family names. Thus in Burma it is quite easy to guess someone's day of birth once you hear the name. The only modern touch is that most modern families are coming to realize the confusion caused by having only first names and are beginning to add the father's name to the daughter's for purposes of identification.

A very important feature of our generation is the emergence of the career woman. Burmese women have always been noted for their business acumen and have often assumed responsibility as heads of villages and have even sat on the throne at various stages of Burmese history. But their taking to regular careers is a new phenomenon resulting from increased financial needs, due to rising costs and standards of living, and from the Burmese woman's newly-acquired sense of independence.

Women have always had a distinct place in our public life. Theoretically speaking, there is no social or legal barrier to them holding any position in the land. Throughout our history, the position of women has always been on a par with that of men. However, apart from the days when women ruled the country, Burmese women have not taken any great interest in politics. There is no highly developed political consciousness such as is to be found in some other countries. Accordingly, there is no Burmese counterpart of the political stature of Mrs. Pandit, Mrs. Sun Yat Sen or Mrs. Roosevelt.

Burmese women have certainly come a long way since my grandmother's time. The pattern of change remained fairly constant during my grandmother's and mother's life. Then the pendulum swung a bit faster in my younger days. It seems to swing radically now, for the generation that is coming up.

But in many ways the continued adherence to certain traditions such as the refusal to adopt Western dress has provided a link between the old and the new and rendered the social structure more stable in a fast changing world. (*Unesco Features*, No. 440, 26th June 1964, pp. 14-17).

SOME PROBLEMS IN RUSSIAN TRANSLATION OF INDIAN LITERATURE

The friendly ties between the Soviet Union and India have been growing closer year by year. The Russian public has long been interested in all aspects of India, and especially in the lives of its peoples who have produced superb memorials of spiritual and material civilization. Progressives in Russia have always cherished the cultural legacy of India, have always manifested deep interest in its past and present. They always strove to give a true picture of all aspects of its culture, and gain a better understanding of the best things that have sprung from the genius of India.

Indian belles-lettres, needless to say, has always been the chief source of our knowledge of India. The translation and publication of Indian literature in Russia have long traditions. Beginning from the end of the 18th century Russian Orientologists and writers brought to the wide public the splendid works of the Indian classics. Many masterpieces of Indian literature translated in Russia more than 150 years ago have lost none of their artistic value. This

applies chiefly to the Bhagavadgita published in A. A. Petroy's translation in 1788, to scenes from the Shakuntala translated by the writer and historian A. I. Karamzin and published in 1792, and to "The Legend of Nal and Damayanty", brilliantly rendered in the poetic translation of V. A. Zhukovsky and published in 1844. The great Russian critic V. G. Benlinsky deeply appreciated this translation, saying that 'Russian literature has made an important acquisition' through this work. The Russian people then had splendid insights in an unknown world. Through the enchanting cover of mythology they were able to see the life of the Indian, to understand the greatness of his soul, and appreciate the beauty that had sprung from the fertile soil of his country.

N. Berg, one of the first Russian translators of Mahabharata wrote about it: "Everything that law and public life rests on, everything that kindles passion, or that lifts man above his passions are in the Mahabharata if they exist in life; if not in Mahabharata, they are not to be found in life either".

Educational aims

More than a century and a half ago the great Russian poet A. S. Pushkin wrote that "the Russian people have never harboured coarse curiosity or ignorant contempt for what is strange to them". Developing this thought, the well-known Soviet Indologist Academician A. P. Barannikov pointed out that "England and France were then contending for power over India, and the development of Indology in those countries was stimulated by their colonial policies in that epoch and the subsequent period. The Indologists of Russia, on other hand, were guided by purely educational aims, by the Russian public's interest in the unique culture of India".

Interest in the life history, culture, and art of India grew immeasurably in the Soviet Union after the Great October Socialist Revolution. Translations and studies of Indian literature thereupon began on a large scale.

The translation and mass publication of the treasures of the East, including those of Indian literature, were launched in Soviet Russia in 1918 on the initiative of A. M. Gorky.

Stressing the importance of making available the best works of Oriental literature in the USSR, he wrote: "We must create a

new intelligentsia and the book is the only means for this". Maxim Gorky regarded the translation and publication of Oriental literature in the Soviet Union as a matter of state importance, as one of the essential links in the cultural revolution offering unlimited possibilities for the development of man.

The work begun by M. Gorky at the dawn of Soviet power continued to grow and develop. From 1918 to 1963, in the Soviet Union about 500 books by more than 70 Indian writers were published in a total number of nearly 20 million copies in 32 languages of the peoples of the Soviet Union. Most frequently translated and published in the USSR were the works of Rabindranath Tagore—124 books in a total edition of 4.1 million copies in 22 languages of the Soviet peoples.

Choice of Books

In India we have often been asked about the principles guiding our choice of the Indian authors for translation and publication in our country. I shall mention some of our considerations in this respect.

We give preference to those works that most fully reflect the past and present of the people, that reflect their most cherished hopes and aspirations. The national quality of a work has thus come to be our chief criterion. Nor does the term "national quality" imply a mere description of the life of the people. Those words, in our view, must reflect the chief features of the people, their spirit, their main national traits, besides broaching upon questions of general importance to mankind. Such work, highly popular in the USSR, as Tagore's Gora and The Home and the World, Prem Chand's Godan and Rangbhoomi, Yashpal's The False Truth. Krishan Chandar's When the Fields Awake, B. Bhattacharya's on the Tiger's Back, Mulk Raj Anand's Hunger and many others are works of national importance because they reflect an epoch's contradictions, the understanding of which is important to the people as a whole. These works reflect such essential aspects of national quality as the author's treatment of problems of the greatest importance to the people from the view point of their interests.

Another essential criterion in the choice of a work for translation is its artistic quality, achieved by the author due to his talent, culture, experience, and the aesthetic ideals.

Humanist trend

Though stressing the social importance of a work, we do not do this in the narrow sense. Speaking of that element we are referring to everything that helps to develop the socially valuable traits of man. The lyrics of Tagore, Vallathol, or Sumitranandan Pant, all deservedly recognized in our country, do not always pose the great social problems, but fully disclose the intimate world of man, his feeling for nature, the subtle nuances of his love; and this ennobles the spiritual world of the readers, opening new aesthetic vistas to them. The problem of man, therefore, is one of universal human importance. Concentrating upon the inner life of a man and reflecting the historical situation, these lyrics actually broach questions of universal importance and can illuminate them in the interests of the people. The lyrics of Tagore truly belong to people because they depict the lofty and noble image of man and thereby nurture the spiritual growth of the people.

The humanistic trend of a work therefore, is likewise an important criterion. We regard the stories of Sharat Chandra Chatterji, Prem Chand, and Nirala as aesthetically valuable because they splendidly illustrate the great spiritual potentialities of the plain people of India. The significance and value of the human being, and the latter's constant enrichment through communion with society hold a leading place in these tales.

When choosing the works of Indian writers for translation we also strive to acquaint the Soviet readers with Indian literature in all the variety of its national literature, trends, currents, genres, etc.

We are now making direct translations from Hindi, Urdu, Bengali, Marathi, Gujarati, Punjabi, Tamil, Telugu, Malayalam, Sanskrit, and Pali.

While directing chief attention to the progressive writers of the realistic school, we strive to introduce the readers to the best aesthetic values and everything else of importance in the works of the writers of other trends. Exceptionally popular in the Soviet Union, for instance, is the poetry of Tulsi Das and Kabir, the romantic lyrics and symbolical dramaturgy of Tagore, the Chhayavadi verses of the Hindi poets Nirala and Pant. The Soviet readers have likewise been acquainted with some Indian writers holding to the ideological-aesthetic position of experimentalism. The antho-

logy of young Indian poets, published in Moscow in 1960 includes such Hindi poets as Dharmavir Bharati, Sarveshvar Dayal Saksena, etc.

When picking a literary work for translation, usually we are also guided, by the popularity of the writer in his country and the appraisals he has received from the Indian critics. Apart from the old, well established masters, we also translate the works of the new writers who may one day win leading places in Indian literature. Some years ago the Soviet readers acquainted themselves with translation of such young Hindi writers as Rajendra Yadav, Markande, Mohan Rakesh, and others.

The books of Indian writers are published in Moscow, Leningrad, Tashkent, Kiev, Tbilisi, Riga and many other cities of the the Soviet Union. This work has been started on the widest scale, however, by the State Fiction Publishing House and the Progress Publishing House in Moscow where the best works of foreign authors, including those of India, are studied, criticized and selected for translation. All this is done with the aid of the best Soviet literary specialists working in close contact with writers and critics abroad. The translations are done by a fairly wide circle of foreign language specialists—by professional translators, literary scholars, foreign language teachers, the employees of various organizations and the most capable students. The translation departments of the Soviet Writers' Union and the Asian Peoples' Institute of the Academy of Sciences of the USSR make significant contribution in improving translation techniques. We already have our translators of various foreign literatures, with their own established traditions and longstanding experience.

Aim of translations

The Soviet school of translation strives to convey artistic imagery with maximum accuracy and vigour, while cautiously preserving the original and faithfully presenting the Soviet readers with a complete and true idea of the original.

We have set ourselves the task of equally acquainting all the peoples of the multi-national Soviet State with the literary values of other nations. Since the national republics have no specialists in a number of languages, including the Indian languages, we translate these works first into Russian, and then from Russian into the Ukrainian, Byelorussian, Uzbek Tajik, Turkmenian, Kazakh,

and other languages. Thanks to the comprehensive study of the Indian languages in our country, the Russian language has come to be the connecting link not only between the languages of India and the Soviet Union, but also between the Indian languages and those of a number of other countries. This illustrates the growing responsibility of the specialists translating from the Indian languages into Russian and the challenge they face in their work, since it is only the authentic translation that can further correct understanding of multi-national Indian culture.

With an eye to the general demands made on the work of the translator, we shall try to explain some of our principles in translating from the Indian languages into Russian, making at the start the reservation that these principles are not dogmatic, but allow for wide discretion in their application, for the truly creative approach to the translation both of verses and prose.

While acquainting the Soviet readers with the works of the Indian writers of the past and present, our translators are first of all intent on conveying them correctly. They neither exaggerate nor embellish their merits, but also strive to detract nothing from the value of their content and art. This is achieved firstly through capable and mature languages in translation, and hence through a struggle against literal translation. We must admit, however, that cases of literal translation still occur, that we are still guilty of the so-called "translator's style" or "translatese" which impoverishes both the presentation of the original and the translator's native language.

Translation of poetry

Many difficult problems arise in the translation of poetry, the most important of these being the question as to whether poetry can be translated at all. There were lengthy polemics over this in our country, as in many others. The method that gained prevalence in the 18th and 19th century in Russia was that of adjusting the original to the conditions of Russian realia. This squarely contradicted the method of mechanical, literal translation, and strove to compel the reader to forget that he was reading a translation; it attempted, in short, to efface the line between translation and original. This free method of translating—retelling—was exemplified by Zhukovsky who translated an excerpt of the Mahabharata "Nal and Damayanti".

Aware of the difficulty of translation from the Indian languages and particularly from Sanskrit into Russian and unable to cope with those problems, our first translators of ancient Indian literature usually resorted to the free translation. This tendency was revealed particularly by the Russian Sanskritologist N. Berg whose poetic translation of "The Legend of Sunda and Upasunda" was published in 1851. "My translation of 'Sunda and Upasunda' is fairly far from the original," wrote the translator. "It is more an imitation than a translation, since I was trying to make it as readable as possible".

A similar approach to the aims and tasks of translation was observable in India. This was exemplified by the translation of the poetry of O, Goldsmith into Hindi by Shridhar Pathak, translations of Omar Khayyam's Rubaiyat into Hindi by Pant and Bachchan.

"To convey the creation of a poet from one language into another is impossible, but it is also impossible to relinquish that dream," said V. Bryusov, a famous Russian poet at the beginning of this century.

What is the foundation for the argument that translation is impossible? First there are the real difficulties of any translation and especially the translation of verse, difficulties due to the discrepancy of the formal elements, taken one by one, and the impossibility of recreating the formal nature of the one or another quality of poetry in a number of cases. That is why we believe, that the translator conveying a poetic work from one language to another should not strive to follow the original blindly, violating his own language by trying to tailor it to the vocabulary, phraseology, and artificial poetic forms and metres alien to its nature.

Original—Limits

Adhering to the principle of translatability means recognizing the fact that it is possible to make a translation that does full justice to the original. This we were able to achieve only because we set ourselves the goal of conveying the original as a complex entity instead of concentrating on its separate elements, which, taken separately, are often untranslatable; when viewed from the aspect of the complete whole, the separate elements fall into place.

Indian poetry has been widely translated in the Soviet Union. General recognition has been accorded to the translation of Kali-

dasa done by the famous Russian poet Balmont, the translations of Kabir by Lipkin, the translations of the poetry of Tagore by Pasternak and Efron, the translations of Nirala and Pant, done by Akhmatova and Severtsev, etc.

The problem of the interlinear version still obstructs improved translation of poetry in the USSR. The poets who do not know the Indian languages are compelled to use interlinear translations prepared for them by those who do; which often detracts from the artistic value of the final translation.

The national traits of the original, the specific realia stemming from the special features of Indian culture are exceedingly difficult to convey in translations. It is self-evident that the faculty of reflecting local touch in a translation depends on the translator's familiarity with the things depicted by the author. The conveying of the national features of the original and the national background is actually the basic problem in the theory of translation; and it is upon the solution of this problem that the answer to the question of translatability depends. The preservation of all the national features of the original is possible only for the translator who has made a thorough study of the life, customs, and culture of the people described in the original, of the author whose work he is translating, and only if he has found the necessary means in his own language to convey the national features of the original. Obviously the problem is not an easy one, and most errors and inaccuracies of translation usually stem from the inability to convey the specific realia of the original in one's native language. One of the first translations of Gorky's novel Mother done in Hindi by Chhavinath Pandey in India at the beginning of the 'thirties carried the following frank foreword: "In my translation I have preserved only those specific Russian customs and traits which could be readily conveyed in an Indian form; the rest were simply omitted."

What, for instance, is the Russian translator of Indian poetry to do when he comes up against the poetic image of a cow used in Indian poetry, as is known, to convey such feminine qualities as maternal love, devotion, affection, sometimes beauty and serene majesty? The image of the cow implies nothing of the sort in Russian poetry, and comparing a woman to this animal would be tentamount to saying that she is clumsy, coarse, shapeless, graceless, and so on. No readymade formula is possible here: every-

thing depends on the taste and poetic sense of the translator. Some kindred image of Russian poetry is necessary.

In our view, too, no translation of Indian belles-lettres should be burdened with cumbersome comments, the local realia should be conveyed in the text itself, as far as possible.

A number of prose translations of Indian writers published in our country in recent years suffered from the failing that the differences in the authors' styles were sometimes effaced. The translator must always feel the intricacies of language style and the authors' own style, and strive to convey the individual creative stamp of each writer through the media of the Russian language. This is not easy and demands a constant search for those stylistic approaches and devices in the Russian language that are most suitable for the author in question. The attempt to convey the stylistic traits of Renu's novel "Maila Anchal", The Soiled Counterpane, by means of the Russian language was, in my view, successful. The provincialism and dialect characteristic of the characters in this Hindi novel (So-called anhalik upanias) was conveyed by the translator V. Chernyshov through such Russian vocabulary as departed from the accepted literary standards.

This poses the question of banning stock phrases, burdening the translation, depriving its flexibility, eradicating differences between the styles of the authors.

In conclusion we should say that the Soviet translators of Indian literature into Russian have undoubtedly achieved certain success, but that they still have a long way to go before they can fully cope with the tasks that will enable them to improve their professional skill.—(APN).

(E. Chelyshev, (Soviet Indologist) in *Searchlight*, Patna, 5-7-64).

IMPACT OF INDUSTRIAL CIVILIZATION ON MUSIC

By

TRAN VAN KHE

What the West can do

The Indian Council for Cultural Relations, New Delhi, in cooperation with the Congress for Cultural Freedom, Max Muller Bhavan, Sangeet Natak Akadami and Delhi Music Society organized the East-West 1964 Festival and conference of Music in New Delhi. Several papers were read on the occasion. Abstracts of those papers relating to the impact of industrial civilization on Traditional Music are reproduced below from *Cultural News from* Asia No. 25, May 1964.—Ed.

Formerly in Asian countries, traditional music was in perfect harmony with the ancient social structure, in which, since the beginning of this century, industrial civilization has brought many deep changes. This has led to:

1. In folk music many working songs have disappeared because workers have been replaced by engines: in Vietnam, we hear less and less rice husking and grinding songs and less and less boat-men songs.

2. In learned music, many long pieces are no more performed because in the modern industrial society, people have no time to stay hours and hours in a concert-hall and with the radio.

A number of traditional musicians attempt to "harmonize", to arrange folk songs or traditional pieces of music. Others use Western technics to write new compositions by using themes from traditional music.

3. Everywhere the "new music", a compromise between the East and the West, becomes very popular. It corresponds to a justifiable aspiration of the younger generation to get out of the strict frame of the ancient tradition a music suitable to the modern way of life. Unfortunately, most of the musicians of this new tendency either ignore the foundations of their traditional music, or adopt for their new compositions the Western idiom they have not yet assimilated, the easy and superficial expression of the bad music from the West. Good compositions are very scarce compared with the mass of hybridized music. Traditional music will die out if nothing is done to preserve it.

Could we try to preserve the musical traditions merely by recording or filming systematically the old masters of the ancient schools? Of course, that can be useful so long as we reconcile ourselves with the complete loss of the musical tradition, in the same way as we would try to save a few pieces of furniture in a house on fire. Musical tradition must not be a series of "tinned music" but a living one passed on from old masters to young musicians of the present generation.

For the preservation of the ancient traditions, Government action is far more effective than private initiative. Our first tasks must be to improve the status of traditional musicians, to reorganize musical life and music schools. That would be an encouragement for young people to study traditional music. To preserve the tradition does not mean to copy servilely the ancient models left by our ancestors, but to gather all the treasures of our heritage, to consolidate the foundations for our contemporary traditional masters, to revitalize and to enrich our musical tradition.

What can be the contribution of the West to the preservation of the traditional form of Asian Music? By taking great interest in the traditional forms of our music, not only from the musicological but also, and above all, from the artistic point of view, Western countries can induce our masters and our young musicians to consider our musical treasures more closely and to discover or to recognize their real value.

How can this interest be manifested in practice? (a) organizing at the music schools, conservatories and institutes of musicology of the Western countries, course or series of lectures on Oriental traditional music, with the assistance of our musical masters. Good results have been achieved by the Institute of Ethnomusicology in Los Angeles, the Centre d'Etudes de Musique Oriental in Paris and the Asian Music Circle in London, the Deutsche Gasellschaft fur Music des Orients in Hamburg; (b) organizing concerts of Oriental traditional music for the youths, students and for the general public (the Swiss Musical Youths have been the first to organize concerts of Oriental music and dance); (c) initiating the public to listen to Oriental music through the Radio and Television: (d) exempting from customs fees records of Oriental traditional music; (e) publishing books and records on Oriental traditional music; (f) inviting Masters of traditional music to Festivals organized in Western countries (like the Festival of Edinburgh, the Festival of Bath).

ROBERT GARFIA

Accent on Education

It is ironical indeed that hand in hand with the rapid technological developments taking place in the world today there is a distinct decline of many of the aesthetic values of our civilizations. Perhaps the real irony lies in the fact that the new civilization has brought with it a new and widespread interest in and sensitivity to arts and in the name of this enlightenment, is at the same time destroying the traditions.

Although we can be certain that the musical traditions of India are in no grave or immediate danger, we must also face the fact that the signs of the great social change are in evidence. The tremendous popularity of the film songs indicates a trend already greatly in evidence in the West.

Where does the answer lie? I would like to suggest that we consider education as a possible solution to this problem.

Many nations throughout the world, from Iran to Japan, have set up national music institutes or schools which are actually conservatories for traditional music based on the model of the European conservancy. These schools have done much toward increasing the number of traditional musicians in each nation and encouraging these arts. Of course, this is not enough. There has been almost no attempt to induce an appreciation of the traditional musical form in the general student below the college level. But even at the college level such experience would be a great help since many of these young people will later become teachers. If education is to have any significance it must do so at the widest possible base. The smallest children are often the most receptive to new music, music about which adults have distinct and often negative opinions.

This early exposure in the primary schools must be followed up with continued opportunities for the students to hear music as they get older. At the same time something of the history of the art and of the complexity of its development can be presented. It is further of great value to have live performances and artists should be encouraged to donate their services for short performances in the schools. It is unfortunate perhaps that a live performance whether it is of a juggler or a fine concert artist, is

tremendously stimulating to young imagination; therefore all the more reason why the very best should be presented to them. The other very important avenue of education which could greatly aid appreciation of the traditional arts is through the mass media, films, radio and television. Here again, if these media are employed merely to cater to the whims of public fancy they will succeed only in bringing about more rapidly the decay of the traditions. Thoughtful and intelligent planning must go into the making of special films and into the planning of programmes, so that they both stimulate and educate.

SUBRAMANIA IYER

Make Rāga a New 'R'

During the past fifty years a steady change has come over the social and cultural scene of India. How has this change affected the Indian classical music?

Undoubtedly people are becoming more music conscious. More and more people flock to the concert halls. Radio has made even high class music available to the folks in the villages. Gramaphone recording has made it possible to preserve the voice of our finest artists, to be heard even after it is physically stilled. The *guru* is now able to get more and better students from even far away places. Most importantly modern means of communication have enabled Indian music to take its rightful place on the world stage.

Is there any reason to be concerned about its future? There is. The very broadening of the appeal would make it difficult to maintain the standards that have so far prevailed. First, there has been a shift in the patronage from the well-educated few to the many. The new audience is large in number, but one must question the level of its musical attainments. This obliges the musician to strive to render some of the difficult aspects of classical music in a manner accessible to the mass audience. This need not mean the lowering of standards, but may call for changes in other directions. The musician may have to cut short the duration of his piece. It may also necessitate the recasting of his programme in order to include some good but easy items for the lay audience. A suggestion worth considering is to have an exclusive channel on the radio for high brow programmes. The suggestion could as well be applied to concert hall programmes,

Since classical music demands an effort on the part of the audience the average listener naturally turns to simpler forms of music. Even the *sangeet-sabhas,* avowedly started with a view to preserve and foster classical music have had to arrange programmes of light music by playback singers of the film world. And many of them have to survive on funds collected through drama and dance performances.

The problem therefore is: how to persuade the music lover to turn to the difficult but more valuable forms of music from the lighter, popular but less significant forms.

Much can be achieved if music were made a part of the school curriculum. Ragā should become a new "R" to join the proverbial three "Rs". In some western universities science students are made to go through a course in humanities including music. It would be a great day when our universities follow this example.

Gita Mayer

The Rāga Today

For the first time in its history, Indian music has been exposed to influences basically alien to it. (The Islamic influence, it must be remembered, was not foreign to its inherent nature and resulted in the flowering of a new style). In the earlier experimental attempts inspired by the concept of Western concert music, the *rāga* was played in unison by a small instrumental ensemble. After playing in unison a piece set to *tāla,* instruments took up small passages individually, to join again in unison at the appointed place in the *Tāla.* In this type of ensemble music not much was achieved except that melody, rhythm and improvization became elementary and the timbre of Indian instruments "notable for their distinctive and almost human quality in that they so differ from each other," was lost. And the *rāga,* often based on an authentic traditional piece, took on a certain regimented character utterly unknown until now.

Since these early attempts at concert music, *rāga* or *rāgas* are used today as the melodic materials to be played on an orchestra. The orchestra has an extraordinary popular appeal. Its size gets larger every day, and can include Indian and non-Indian instruments as well as a chorus. The full implications of orchestral music on the *rāga* are barely recognized nor is it realized how

much of traditional music will have to be sacrificed if the orchestra has to be successful on Western lines. In such hybrid one recognizes fragments but not the full body of the *rāga* and the mutation is to a degree that makes one wonder if the result can be called a *rāga* at all. The main effort seems to be to create a music with a dramatic or descriptive element similar to European programme music.

Experiments in 'Opera,' however, have remained more faithful to the framework of the *rāga*. An opera becomes a series of songs composed in known *rāgas*, which express the literary and dramatic element of the composition.

Tagore's experiments with the *rāga* have also been subordinated to the verbal meaning of the poetry he set to music. Tagore had a background of classical music and his handling of the *rāga*, though not orthodox, had a certain charm and expressiveness. His music made no real departure from the past but has little significance musically, except that it showed that music could be simple and lyrical. In many of these experimental works, the authentic image is no doubt being shattered. This is inevitable so long as imported techniques are employed.

The Indian composer, if he is going to experiment with new forms and techniques, must not restrict himself to the occident but expose himself more widely to the great variety of music, oriental, occidental and African. He must become truly eclectic. And he must be helped by well-informed, intelligent and sound criticism to guide and keep him alert.

N. S. Ramachandran

Broadcasting

Broadcasting marked the beginning of an epoch in the history of Indian music. Broadcasting provides music to the public almost uninterruptedly from morning till late in the night. This continuous provision of music sets the radio apart from other media of public entertainment.

Broadcasting has brought about a virtual revolution by introducing a new technique in the presentation of traditional music. One factor of prime importance here is that the microphone carries the music to an unseen audience. Again, the programme has to

be planned well in advance. Each composition has to be "edited", so to speak, by the artist. The radio recital differs in lay-out from the concert hall recital where the musician faces the audience. The *rāga* prelude, the rendering of the composition, and the improvization of *svara-sāhitya* have to be carefully worked out and dovetailed into the pattern of the entire recital. It is a calculated effort at producing the full effect of a *rāga* in strictly limited time. Another factor is the necessity of "balancing" different types of music, calling for subtle variations in approach and alignment of resources.

One peculiar aspect of radio music is the necessity to abridge the original composition. The musician is chiefly concerned in achieving a good total effect within the duration allotted to him. This also affects his choice of compositions. There is an inclination to include pieces in *madhya laya* (middle tempo) and avoid pieces in *vilambita laya* (slow tempo), with the result that many of the masterpieces of the great composers are neglected.

But broadcasting offers innumerable opportunities to project properly the immense variety of our musical treasures. Even long pieces and rare themes could always be included within the context of the general programme. The All India Radio broadcasts various types of compositions, such as operas, *prabandhas,* traditional *pallavis,* works of great composers, and also other categories like classical music, light classical music, folk music, devotional music, etc. All these various types are served by the radio to different types of listeners in different parts of the country through its wide network. Experimental music worked out by instrumental ensembles at different stations and the Vādya Vrinda at Delhi are expanding the scope of new music. The South can tune in to the North and the North can listen to the South, and the "National Programme" offers a common forum for the finest in Hindustani and Karnataka Music. Special festival programmes in honour of the great composers like Tyāgarāja, Tansen, Kṣetragna, Swāti Tirunāḷ, Purandara Dāsa and others serve to focus attention on the greatness and wonderful variety of the music of India.

The study of different systems of music has been made possible by the medium of broadcasting, often resulting in new creative endeavours. South Indian musicians have been deeply impressed by the 'śruti-śuddhi' (purity of notes with reference to the tonic) and purity of tone on instruments, especially percussion instru-

ments, as well as by the sanchāra or elaboration in *mandara, madhya* and *tāra sthāyis* (3 octaves), characteristic of Hindustani music. North Indian artists are similarly attracted by the *laya vinyāsa* technique (on percussion instruments) and the beauty of the Kritis and the way of preserving them in Karnataka music. There has been some noticeable exchange of *rāga* and *svara vinyāsa* techniques between the North and the South.

RAVI SHANKAR

Creativity and experimentation

A fierce controversy rages today on the role of creativity and experimentation in Indian music.

Let us look at the nature of Indian (Hindustani) classical music. Is it not full of improvization? And is not improvization pure creativity? And yet this creativity operates within the limits of the basic traditional style. It is not necessary to renounce the foundation of this style in order to provide for vocal and instrumental experimentation. The long story of the persistence and development of these foundations is a witness to their inviolability. Experiments and innovations need not adversely affect Indian traditional music any more than did Chopin affect the music of Johann Sebastian Bach.

I have never ceased to be amazed how quickly tempers rise over this question of innovation in Indian music. It is interesting to note that many of the cherished traditions about which people become so anxious are themselves the result of "innovation and experimentation" only a score of years old. This is particularly noticed in the case of new *rāgas*. Some people cannot stand the very idea of introducing new *rāgas*. But in a few years' time, when these *rāgas* are firmly established, you find these people making special requests for the recital of the very *rāgas*!

Take also the example of 'Jawab-Sawal', the dialogue between the sitar and the tabla, which I introduced many years ago, taking the idea from the 'Tāl Vādya Kacheri' of South India. I will most readily agree that there are occasions when 'Jawab-Sawal' had better be avoided. But when the performers are good and the audience intellectually attuned to the precision of rhythm, it is truly an exciting experience.

There is a large number of people who are concerned over the attempts to set our music to orchestral form. They would like to avòid orchestration altogether. But this is impossible unless one could live in a vacuum. India like any other country is exposed to the cinema; and almost every film in India uses some type of orchestra for background music. Most of this orchestral music is produced without giving any thought to quality. Seldom any imagination or originality is displayed. Some of the most beautiful music is simply ruined in this film orchestration. Some people who have had no opportunity to hear good classical music carry the impression that this is all that India has to offer.

We must therefore take steps to develop a first-rate classical orchestra that would be truly representative of the traditions of our music. I would completely agree that that is a difficult task. What has been attempted till now is only of an experimental nature. We must undertake a deep study of the various instruments with a view to produce orchestral music which is scientifically correct and aesthetically pure. Many of our present instruments are not suited to orchestration. For example, the sympathetic strings of the sitar which are most effective in a solo performance are only a nuisance when ten sitars play together. We should therefore not be shy to develop new instruments and even to use some of the western ones.

Again we must remember that we cannot listen to orchestral music with the same ear as the solo music. We have to develop a new listening capacity. What is important is the final product, and so long as it has the standard and is truly Indian we should not worry.

One important step is to build student orchestras. They would provide the necessary foundation for the creation of the Indian orchestra.

There are so many aspects of experimentation, but I will touch upon only one more, viz., the Jugalbandi. Most people tend to regard it as an innovation. Actually it is as old as the *Guru-Śishya sampradāya* and has always formed a vital part of our learning process. It has always been a part of the 'musical rapport' between the Guru and the Sishya, and when Ali Akbar and I presented 'Jugalbandi' in public we were doing very naturally what we had

learnt at the feet of our Guru, Ustad Alauddin Khan. Its only new feature was that we played different instruments. This does present certain problems of technique and sound production; but it also promises new achievements.

The Indian classical musician, if he has to remain in the forefront, must keep his mind open and must welcome experimentation. Of course, in the name of creativity and experimentation many silly things will be done. But they are a part of the process of growth.

R. L. ROY

Music and Civilization

The two sociological phases of agrarian culture and industrial civilization can be clearly marked in the entire history of Indian culture. Our cultural traditions of music come from the Arya-agrarian line, and the value of industrialism come from the Asura-urban line. Under industrialism agriculture is abandoned and various kinds of urban domestic services increase. Art becomes in every detail commercial art. Individual musicians disappear to a great extent. Group music becomes a compulsion, often as an aid to dance. Musical traditions created in the agrarian phase of culture naturally become suppressed in the industrial phase.

The most important sign of a living cultural tradition is the social position of the musician. During the Vedic-Aryan period the musician and scholars were men of high reputation, at the top of the society. In the Maurya-Hellenic period and later they were held in contempt—the entire musicological literature in Sanskrit does not mention any musician by name. During the Moghul agrarian period musicians were included among the nobility. In the present industrial period the musical traditions are again smothered and are continued precariously through educational efforts.

Musical traditions, however, are continued by the people and are immortal. They must repeatedly emerge from obscurity after their temporary suppression or transformation in the industrial phase of culture which has to be exhausted by its own uncontrolled progress. Good art is necessarily revolutionary and must seek to destroy (industrial) civilization.

THAKUR J. D. SINGH

Indian Music Today

Modern industrial society has its mass media, mass public, mass distribution of artistic production. Is the traditional music of India undergoing a change under the influence of these agencies?

It would be better if we consider these questions in relation to the various forms and styles of Indian music.

Folk Music: Folk music has hardly undergone any change, but it is deteriorating owing to two factors, viz., economic conditions and film music.

The various State Akademies can rescue folk music by forming training centres in each region, by collecting the texts of folk songs and presenting them with notation, by taperecording old masters and also organizing folk music competitions and festivals.

The All India Radio has done good work in collecting folk tunes in tapes at its various stations and broadcasting them in its rural programme. The West can help by providing technical equipment—tapes, tape-recording machines, etc.

Stage Music: The stage has practically been elbowed out of existence by the film, and along with the stage has disappeared the distinctive type of music suited to the stage.

Operas have gone completely out of vogue. They can be revived if we have short operas of the duration of an hour and a half, based not only on classical themes but also on themes of modern society.

Temple Music: The temple has long been the nucleus of classical music in India. Traditional music has been preserved to a great extent in these temples, but unfortunately owing to the merger of the Indian 'states' many temples cannot afford to keep good musicians in their employ, and the music of the temples is deteriorating.

Modern industrial society seems to be apathetic to devotional music, and so temple music is not receiving much encouragement or patronage. Unless suitable endowment is made for the various services in the temples, and the musicians get proper training in this style, temple music as a distinct type is sure to become extinct within the next twenty years or so.

Light Music: Of late, a peculiar kind of light music which is mostly a poor imitation of film music has come into prominence.

The high-brows do not care for light music; the low-brows are not acquainted with the tradition of the music of the country. The result is that a peculiar type of music is coming into vogue. How are we to solve this problem? The first mark of light music is its poetic content. It should possess a rich emotional quality.

The next important point is the tune and the *tāla*. The *tāla* for light music should be a simple one like *Dadara, Kaharva, Dhumali, Tritala*. As for tune, it would be better to adopt a well-tried folk tune or adapt a simple rāga.

The All India Radio can help a lot in the production of light music of good quality by paying special attention to these points.

Classical Music: Classical music is presented to big audiences through music clubs, music festivals miscalled music conferences, and through the All India Radio, Music Clubs hold music concerts—both vocal and instrumental. Since only members of the club are invited to a concert, and since only those who are interested in genuine classical music, care to join these clubs, the traditional classical music is respectfully listened to in these clubs. As for the Radio, one switches off what one does not like and the musician does not notice that. So he is not affected by the likes and dislikes of listeners.

Music Conferences are musical festivals in which reputed musicians of the country give performances. It is these conferences which are becoming a danger. Anybody who can purchase a ticket attends these Conferences, and on the principle—'he who pays the piper calls the tune', the crowd claps a really good artiste out of the stage if he does not step down to its level. The result is that some of our best artistes are indulging in what can only be termed stunts. Imitation of note-sounds of a sitar in singing *Taränä* and *Jhala* for half an hour or so in instrumental music are some examples of these stunts. What is aimed at is fast rhythm, dizzy whirligigs of *tans* and todas, cheap mannerisms—in one word, excitement and theatricality rather than soothing elevating music.

How is this rot to be prevented? One way may be to sell tickets only to those who are really interested in such music on

the recommendation of musical institutions, music clubs or societies or musicians.

T. VISWANATHAN

What West Can Do

What can the West do for Indian Music? The Edinburgh International Festival has inaugurated a new epoch in its annals, arousing hope in the traditional type of Indian musician and dancer of an international market for his wares; but there is a long way to go before he actually cashes on it. The West has many things to teach us. The West excels in the art of presentation, which Indian Music and Dance should welcome as a worthy weapon.

The microphone has come to stay even in the smallest Indian music hall. The musician should be trained to appreciate the utility and the limitations of the microphone. He should aim at a proper balancing of instruments and voice. We can learn a lot from the West in the use of a microphone.

It is common knowledge that in spite of India being a treasure house of literature on music and dance it is not within the reach of even the musicians. A book on Bharatanāṭya is more easily available in a French or German translation than in an Indian language. Modern methods of printing and reproduction could help us here.

Discussion

PANT

I think the impact of industrial civilization has been potent even for Western music. The Nightingale and the West Wind are no more the themes of modern composers. They are drawing their inspiration from the creak of machines and such other sounds. How precisely has industrialization affected Western music? I think the first impact has been the growth of keyed instruments which can be uniformly manufactured and uniformly used in the orchestra. I think keyed instruments have a little bit of impact on the Indian musical mood also. We think that certain parts of Indian classical music are kept in their pristine purity.

But what is the evidence for this belief ? We have no records of mediaeval or ancient Indian music to judge the differences. But we can think of certain historical documents. For instance, Sir William Jones and Capt. Villard noted the use of C major in Indian music. People who have not come across this evidence might think that this C major is the influence of industrial civilization on our music.

The real danger from industrial civilization to music, whether Western or Eastern, is, in my opinion, in the propagation of electronic music in which certain upper partials are eliminated and the richness of tones lost.

Stuckenschmidt

Electronics offer brand new aspects of music, new technical aspects. American composers use electronic sounds. Upto now, genuine electronic music, I think, has not been discovered. The so-called electronic sounds are only imitations of other instruments. (*Cultural News from Asia*, No. 25, May 1964, pp. 13-17).

PUPPET THEATRE

Report of the Symposium held on December 5, 1963, under the joint auspices of the Bhāratīya Nāṭya Sangh and the National Institute of Audio Visual Education.

Fifty-two persons participated in the Symposium. Besides the people attending the training course in puppetry at the National Institute of Audio-Visual Education, professional puppeteers and others interested in puppet theatre also took part. Mr. Habib Tanvir, a noted theatre personality, presided and Dr. (Mrs.) Marjorie B. McPharlin, Fulbright scholar, was the chief guest.

Mr. S. L. Ahluwalia of the National Institute of Audio-Visual Education, in his opening speech expressed the hope that this Symposium would help to devise measures for the benefit of professional puppeteers. He also stated that puppetry offers rich potentialities in the field of education and communication, all of which need to be explored.

Mr. Razdan of the Bhāratīya Nāṭya Sangh introduced Mr. Tanvir by saying that he was most suited to preside over this intimate gathering of people interested in the promotion of puppetry

because he was an experienced producer, actor, playwright and poet. Mr. Tanvir declared the Symposium open with the hope that it would achieve its purpose. He said that the Bhāratīya Nāṭya Sangh had been active in helping the art of puppetry and noted that further impetus had been given by Dr. McPharlin's workshops in Udaipur and New Delhi. Similar workshops would be conducted in Bombay, Madras and Calcutta.

Dr. McPharlin, stating the problems which the Symposium should consider, pointed out that the increased interest in puppet theatre in India was part of a world-wide renaissance of puppetry. In some countries, it has become a major part of children's education and entertainment, while in others it was emerging from traditional forms and being adapted to modern times. In India the development of puppetry might take place in three directions: (1) In the professional theatres; (2) in the education of children; and (3) in the field of communication.

Elaborating on these points, Dr. McPharlin said that the professional puppeteers in India consisted of traditional showmen whose art has existed from time immemorial, and modern producers who were interested in new methods of production. Both groups had common problems such as financial instability, lack of audiences and lack of appreciation on the part of the public of the potentialities of puppet theatre. The place of puppetry as a creative art in education was just beginning to be realized in India but there was a growing awareness of it. Various agencies were exploring the possibilities of using puppets for adult education as well as to communicate ideas solving social problems. Dr. McPharlin warned that using puppetry only as an "audio-visual aid" had its dangers for it was likely to become merely a tool. It was essential to remember that a puppet show was primarily a form of entertainment and must have a good story with dramatic value. People could be made to consider social problems through a well structured puppet play, but it must not become a lecture or take the form of "preaching". She further suggested that the most important problem to consider in puppet production was the plot of the play where the audience could identify itself with the characters and their problems.

Dr. McPharlin posed the following question for the Symposium to consider. "How can puppetry in India be developed as a

dramatic art form which can be useful for professional players, for educators, and for those working in the field of communications?".

Two basic themes emerged from the discussion that followed: (1) Problems confronting puppeteers; and (2) solutions to alleviate these problems.

There was an animated discussion of the problems facing puppeteers, especially those working in the traditional manner. Malu Ram, a traditional puppeteer from Rajasthan, said that in the past with the patronage of zamindars and mahārājas, the art of puppetry flourished, but in present times puppetry was dying out because of the the lack of government assistance. Mr. Kalra of the Bhāratīya Kalā Kendra pointed out that it was the villager rather than the mahārājas who gave traditional puppetry its chief support. In present times people have changed their ideas and, as the traditional puppeteers have not kept up with the times, the present deterioration in the art form was inevitable.

Mr. Srivastava from Literacy Village, Lucknow, said that traditional puppeteers, like other folk artists, were talented people. In a seminar held in Lucknow a year or so ago, Malu Ram surprised everyone by manipulating perfectly in a matter of a few minutes a 12 stringed marionette handed to him for the first time by Bil Baird, an American puppeteer. Mr. Baird, on the other hand, found it extremely difficult to manipulate Malu Ram's three-stringed puppet. Mr. Srivastava went on to say that traditional puppeteers had no vision and that their greatest handicap was the lack of education. If they had the chance to get educated, they would be the most likely people to raise the level of puppetry. Perhaps their children might succeed if they were educated.

The question of education provoked various reactions. One was that Malu Ram was able to handle the traditional puppets very well, but since he lacked education, he was not familiar with the basic techniques of this art form. Dr. McPharlin was asked if the same problem existed in her country to which she replied that there had been some form of traditional puppetry among the American Red Indians but it had not been developed and had only a ritualistic character. The strongest influence on American puppetry came with immigrants from various European countries. This in-

fluence was still to be seen in the popular variety show which has no real dramatic action.

Mr. Karanath of the Institute of Audio-Visual Education, was opposed to educating the puppeteers because he felt that it would encourage them to seek professions other than puppetry. Moreover, the art would lose its traditional character if it were encouraged by modern institutions. Mr. Kalra felt that education would not kill the art of puppetry but rather would encourage it. Mr. Razdan pointed out that traditional puppeteers existed as a community and, even in a modern city like Delhi where a number of puppeteer families have settled, they have not lost their community character as a result of city living. If education was necessary, the children of this community might be provided with special schools where the emphasis would be on specialized training in the arts as a preparation for a career in puppetry.

Mr. Ahluwalia said that educated people had been responsible for developing new forms of entertainment in the realm of cinema and television by establishing sound theoretical basis for their ideas. These arts are now drawing larger and larger audiences.

The principal question was, then: "What can be done to resuscitate puppetry and ensure its survival?".

The traditional puppeteer continues to remain in extremely difficult financial stress. He forms an integral part of the entertainment world but he faces a crisis because his work is out-moded. He will have to change his methods and modernize his shows if he is to survive. All this is impossible without the benefit of education.

Dr. McPharlin suggested that, as puppetry had so many possibilities, traditional shows should not be substituted entirely by modern ones, but that they could be improved and still retain their essential traditional character.

Discussing the specific flaws in many puppet shows, Mrs. Saini of the National Institute of Audio-Visual Education said that there was a lack of good dramatic stories. She suggested that the plot and characters should be more carefully developed. Mr. Panday of the television unit of All India Radio emphasized the fact that unless a play is entertaining to an audience, it will not survive. He also stressed the need for puppeteers to have training which is

in harmony with modern age. Sagar Bhatt, another traditional puppeteer from Rajasthan, spoke on behalf of the traditional puppeteers when he mentioned that they have not benefited from the opportunities for study made available to those who run puppet sections in various cultural organizations. He further elaborated upon the problems of finance, the absence of proper training facilities and rivalry with other traditional puppeteers and fellow professionals. He also said that traditional showmen are not averse to new ideas and quoted, as proof, the production of *Kanwar Singh Ki Tek*, written by the eminent playwright, J. C. Mathur, and produced a few years ago with the help of traditional puppeteers.

Turning to the search for solutions to alleviate some of the problems confronting puppeteers, Mr. Kalra suggested that the puppeteers should form themselves into an association which could then find ways and means to provide service and opportunities for all. Most of the traditional puppeteers agreed to form such an organization even though Sagar Bhatt questioned its value. Mr. Razdan thought that such an organization should be associated with a service giving and coordinating body rather than with a producing unit. In reply to Dr. McPharlin's question on whether such a body existed, Miss Sneih Dass mentioned that the Bhāratīya Nāṭya Sangh was such a body and that it had its branches in different parts of India which could help promote the activities of the puppet organization. Dr. McPharlin suggested that the puppet organization should be formed first in Delhi and then gradually spread to other parts of the country as the need grew. She agreed that the Bhāratīya Nāṭya Sangh should become a focal point for puppet activity and urged puppeteers to coordinate their efforts to develop the Bhāratīya Nāṭya Sangh into a strong service-giving body. Mr. Panday also agreed that the Bhāratīya Nāṭya Sangh should take up the job of creating an interest in puppetry. Mr. Ahluwalia also thought that the Bhāratīya Nāṭya Sangh should be a nucleus for puppet activity and suggested that it might be advisable to form a consultative council with representation from various fields interested in puppetry.

The need for critical evaluation and screening of puppet shows was also discussed. The puppeteers expressed their willingness to have their shows presented for constructive criticism by other puppeteers and theatre experts. Dr. McPharlin welcomed this idea

and said that she felt that no art could grow without some attention paid to its aesthetic values. She also mentioned that in the United States the national puppet organization, the Puppeteers of America, had never encouraged such criticism and puppetry had suffered as a result. Mr. Ahluwalia said that the Director of the Institute of Audio-Visual Education had authorized him to offer the auditorium of the Institute, free of charge, to any group or person who wished to present a show for the purpose of evaluation. Another offer of space came from Mr. Kalra who said that the Bhāratīya Kalā Kendra could assist those who needed a rehearsal place.

In a closing statement, Dr. McPharlin summed up a few long-term objectives for the development of puppetry in India. She said that a technical journal would be useful and efforts should be made to explore sources for financial assistance. Some research on the problems of professional puppeteers should be done and solutions should be arrived at. A central library should be established where books and journals could be made available. A museum of puppets should be organized. As the need arose, training courses could be organized for professional puppeteers, for educators and for any other groups interested in using puppets. A workshop and stage equipment could be set up in various centres which could be used by the puppeteers in the area.

The symposium ended with a vote of thanks to all participants.

SOME IMMEDIATE RESULTS OF THE SYMPOSIUM

The day following the Symposium, a performance by a traditional puppeteer, Sohan Lal, was given at the Institute of Audio-Visual Education for the members of the puppetry workshop. Through the interest stimulated by the Symposium, a group of 26 traditional pupeteers came to this performance. Mr. Lal was willing to have a critique of his show and a very animated session followed. It was probably the first time so many puppeteers in Delhi had a chance to talk about their work and to receive the comments of an audience. The workshop trainees pointed out the things they felt needed correction such as a more coherent story, more dialogue and less dependence on song. Mr. Ahluwalia urged the puppeteers to face the realities of the situation, i.e., that the shows must be improved, better production techniques evolved,

better stages, better manipulation as well as better dramatic stories created. Dr. McPharlin pointed out that even though many of the puppeteers were presently out of work, they had time at their disposal which could be usefully used in correcting their own stories and shows. She felt that unless the shows were improved, there would not be much chance of getting more engagements. If good shows could be developed then the Bhāratīya Nāṭya Sangh and the puppet organization would assist by publicizing the shows among potential sponsors.

The puppeteers expressed a willingness to make changes in their shows, to develop better stories if they could get help on source material and to have discussion meetings for the benefit of all. Dr. McPharlin suggested that one or two general meetings, at which common problems of production would be discussed, might be of help. They would be followed by special work with specific groups which might want assistance. A survey of the trainees in the workshop revealed a good number of people who would help with such projects.

Mr. Razdan was consulted about the best way to proceed with practical plans for assistance to these puppeteers. He proposed that the first project should be an examination of the traditional Rajasthani puppet play *Amar Singh Rathor* and a reworking of it to make it dramatically more effective. Then it should be performed for the local puppeteers as an example of what can be done with the basic traditional material. The Bhāratīya Nāṭya Sangh is also building an all purpose stage which will be available for use by various groups. A small sum has been allocated by the Bhāratīya Nāṭya Sangh for this experiment which is now well under way. The Malu Ram family is recostuming some of the puppets and will present the show. Assistance with the story and direction is being given by Mr. Razdan, Dr. McPharlin, Mr. Tanvir and Mr. Upreti.

Nāṭya, Vol. VIII, No. 3, pp. 25 to 30.

FILIPINO FOLK-DRAMA: MORO-MORO

San Dionisio Cultural Society and the Board of Travel and Tourist Industry of the Philippines recently launched a cooperative venture to convert the local "moro-moro" into a legitimate stage art and a tourist attraction.

Moro-moro is a form of Filipino folk-drama. It was once, a lively and highly popular form of entertainment. But of late it has been decaying. Very few Filipinos are—or were—aware of its existence, and many drama-lovers were loath to own it as a legitimate part of the Filipino theatrical tradition.

Intimate and Casual Atmosphere

The writer, last year, had to travel all the way from Manila to Pakil, Laguna, to see a moro-moro performance. But what he saw convinced him of the innate strength of this folk-play, and more importantly of the genuine love of the people for it. What impressed the writer most was the intimate and casual air of informality that pervaded the entire show. Anybody could walk up to the stage and mix up with the performing actors if he had the nerve and the will. Stage hands often participated in the "action". Children clung to whatever available space there was right on the stage, and a stage hand occasionally appeared to rap on their knuckles when they appeared to get too close. An artist and a couple of photographers crossed and recrossed the stage, and rather than being pulled up they were elaborately thanked by the organizers for paying this tribute to the show.

Aura of Make-belief

The performers did not bother to learn their lines, and delivered them word-for-word as they got them from the prompter. There was a giant on the stage whose stringy beard kept on slipping every time he roared his line—but the audience took it in good humour. There was a dramaic fight scene between a gaily attired swordsman and a hairy form of a lion of paper cloth. At a most poignant moment, the swordsman's sword got stuck—but the audience was indulgent. To add to the fun, the lights went off during the fight—but the audience waited patiently for the lights to be fixed and let the lion and the swordsman loiter aimlessly on the stage. The scenes were repetitious and the action often ludicrous, but the audience loved it with a carefree devotion. There was a pervasive aura of make-belief in which the organizers, the performers and the audience joined with a co-operative felicity!

One Grand Moment

Everybody appeared to cherish one grand moment in the play—the moment of the entry and the exit of the characters. This was no ordinary affair. It was an elaborate and ornate business, signalled by a police-whistle from the prompter. The band, back stage, played, 'O Sole Mio' and the characters marched in (or out), sword on shoulder, which they flourished on both ends of the footlights! And as if to prove that the sublime and the ridiculous were half-brothers, a stage hand sometimes entered saluting smartly by stamping his heel and marching smartly across the stage bearing the plate of rice cake or a cup of coffee for the prompter, who sat right in front of the stage covered by a makeshift which announced his presence even more pointedly.

The most endearing part of the whole show was the devotion of the audience who sat (or rather stood) through the long performance.

A Final Comment

A final comment was provided by a group of young people who were dancing to rock n' roll music in a jam session in a house just across the road, completely unmindful of this great native fun under their very nose!

(*Cultural News from Asia—Sept.* 1962, p. 6).

BHARATA NĀṬYAM TRADITION Vs. EXPERIMENTATION

(The following excerpts from *IWI* 24-11-1963 and 1-12-1963 will be of interest as indicating the extent of possible flexibility in the tradition of the Bharata Nāṭya dance art. Ed.).

I believe I am an uncompromising traditionalist and I feel that classical Bharata Nāṭyam can be loved and understood by all sections of the public, not by diluting it with cheap aspects of entertainment, nor by stultifying the dance by merely stressing the precision of the orthodox technique, but by doing group work, creating a variety of themes with a new content, and by presenting it through choreography. By this, I do not mean, "orientalising" the classical nor compromising the traditional. At the same time, tradition should not be an excuse for uncreativity. Tradition to me does not mean rigidity, but a living thing which a dancer

must use as strength, instead of weakness, in new and creative work, breathing the spirit of the times, yet deep-rooted in the past. .... I believe that the form of Bharata Nāṭyam has limitless beauty and scope. It is refined, perfected, evolved. I would not want even the slightest change in the form. But I would ardently wish and hope for more teamwork among artists—dancers, singers, poets, musicians, painters, stage technicians—to create ensembles of classical dance within the strictly classical framework of Bharata Nāṭyam; to experiment in new ideas and content, with individual solo numbers inset, like gems in a rich ornament. I would wish and hope for everything that would make this age-old art of Bharata Nāṭyam a living throbbing form of today. (*Chandralekha in IWI*, dt. 24-11-63, p. 13).

Tradition is the accumulation of experiments, and experimentation is made on tradition. The enacting of dramas with *aḍavus* (steps, or foot work) and *mudrās* (gestures) of the Bharata Nāṭyam style is a worthy experiment and in course of time it has become traditional. Another instance of this type is to be found in the *Kuṟṟāla Kuṟavañji*, which has now become traditional.

According to the traditional concept, the music is to be sustained in the throat and not sung and heard by the spectators. But now one finds dancers singing *padams* in Bharata Nāṭyam, Kūchipūḍi and Kathakaḷi in *vāchikābhinaya*, that is—and this is a change and as such an experiment.

Where the meaning of a song is depicted, there itself experimentation can be introduced by the ingenuity and *manodharma* of the artiste, in the *abhinaya* portions. Similarly, in the *nritta* portions, too, depending on the artiste's ability, complicated dance patterns can be performed.

And in accordance with the theory suggested in regard to gestures and other technical matters, if a dance is composed to Hindustāni classical music, this is an experiment worth trying. A scholar went to the extent of saying that even a German epic could be produced in the Bharata Nāṭyam style. Of course, at the same time, care should be taken not to change the basic technique itself.

Every dance sequence is capable of evoking a particular sentiment through its rhythm and through *abhinaya*, which is the con-

veying of meaning by mimetic representation. Just as a huge palace built on firm foundations can be modernized with electrical fittings, mosaic flooring, and so forth, so Bharata Nāṭyam can be modernized on its traditional foundations without damaging these.

A word of warning

Nowadays, the trends in experimentation on Bharata Nāṭyam, especially in the films, necessitate a few words of caution. Showing a dance item in Bharata Nāṭyam costume in a film does not imply that the art is pure. About two centuries ago, the mahārājas began tempting the cream of the dancing talent, the *devadāsīs,* to their courts. There, many unhealthy trends developed, culminating almost in the extinction of the art. Care has to be taken to see that the story is not repeated where the films are concerned.

In *āhāryābhinaya* also, there is good scope for authentic experimentation. The original dress—pyjamas with a sārī wrapped around them—has given place to a more elegant and ready-made type of Bharata Nāṭyam dress. Again, nothing is mentioned in the texts regarding the decoration of the palms, but nowadays one commonly finds them decorated in red with a *lotus,* by means of the beauty aid, *mehndi.* Modern make-up and the powerful electric lights of the stage are also recent developments, consequent on the advances of modern life.

Though, traditionally, dancing is supposed to be performed before *vidwans,* in the present age of specialization we meet with cosmopolitan audiences. The classical character of the art, as well as the taste and quality of the audience, is changing with the times. However, the tendency of not sticking to the rigorous classical discipline and of not maintaining the purity of the art, under the pretext of experimentation, is much to be deprecated. Of course, in the traditional theories of the dance itself there are divergences—the hand-gestures of the *mudrās* in Bharata's *Nāṭya Śāstra,* for instance, are different from those in Nandikeśvara's *Abhinaya Darpaṇa.*

Bharata Nāṭyam is not a lost art and its future is immense. It is not merely a musuem curiosity, but is eternal and universal, and a few new factors entering in do not uproot it from tradition. In the field of the fine arts, anything that is classical is neces-

sarily traditional. When one speaks of Bharata Nāṭyam as a traditional art, the adjective does not so much connote superstition and a smothering narrowness, as a form of dance that had its origin long ago and has been perfected over a period of centuries. Bharata's basic idiom lends itself to endless variations. But these are possible only when one understands the art properly and applies one's imagination in a creative way, without going against the spirit and genius of the dance. (*Vasanti Ramaniah in IWI*, dt. 1-12-63, p. 38).

MODERN ART IN ANDHRA PRADESH

The title of this article needs explaining, if not defending. For the reader reacting to it rather sharply has every right to ask: "What the hell do you mean by *Modern Art in Andhra Pradesh!* Is it different from modern art in Timbuctoo? How sad it is that you become more and more parochial as modern art becomes more and more universal! Why do you try to present it against a regional setting?"

Why not? It has been my thesis that art cannot endure unless it draws its sustenance from the soil where it belongs. It is no doubt universal. But its roots have to remain very strong, if its branches have to shed their shade far and wide. An artist who tears himself away from his inheritance can achieve nothing. He can do no better than parody himself. One of the tests of modernity is thus provided by the degree of intensity with which the artist, consciously or unconsciously, absorbs the spirit of his environment and communicates it to the world through the medium of his work. Amrita Sher-Gil, for example, remained basically a Punjabi throughout her life. She was warm, intense and dynamic. The Parisian subtleties had made no impact on her at all. To move from the unique to the universal: this is a very arduous journey and on it depends the very future of an artist who seeks to emancipate himself from the tyranny of tradition. By the way. an independent artist is more useful to society than a conditioned one because he has greater commitments. Freedom means responsibility. It is necessary that a creative artist achieve critical awareness, where the influences surrounding him are concerned, so that he integrates them into his heritage.

Coming back to my present theme, I hasten to assure the reader that there cannot be a single trace of chauvinism in my assessment of the artistic problems of the Andhras in the context of modernity. I am less concerned about the people than about their potentialities. For purposes of study, one can classify Andhra artists into four categories: (1) Those who are Andhras but no longer resident in their State, such as Krishna Reddy, Reddappa Naidu, P. L. Narasimha Murti, K. Sreenivasulu and D. Badri; (2) artists (examples: K. H. Ara and Siddiqua Bilgrami) who were born in the Nizam's former territory; having no nostalgia for the milieu in Andhra Pradesh, they work outside the State; (3) those who are, strictly speaking, not Andhras in the sense that they do not know Telugu, the language of the State where their families have resided for many generations; artists such as Fatima Ahmed, Urmila Shah, Vidya Bhushan and Mohammad Yasin belong to this group; the artists belonging to this category, being products of a different heritage and ignorant of what goes on around them, have a natural handicap which prevents them from living on spiritually and emotionally satisfying planes. They cannot identify themselves totally with artists who are Andhras by birth, domicile and conviction. These artists are, however, significant because of their preoccupation with the ostensibly modern idiom which is bound to make an impact on the experiments of other painters. The fourth category is represented by the Andhras who are resident in their State, such as P. T. Reddy, K. Rajiah, A. Paidi Raju, V. Madhusudan Rao, K. Seshagiri Rao and a number of others. The works of these artists have to be examined thoroughly, because it is on their contributions that the future of Andhra art depends. They are in a better position to give a new meaning to tradition to which they have the easiest access possible.

Modern Art came to the Andhra districts, as it did to the rest of India except Bombay, via Bengal, which at the turn of the present century was the scene of a spirited, if not significant, movement, conceived as an *avant-garde* advance, but actually conducted as a retrograde retreat. Its leaders were genuinely interested in the progress of Indian art. But, tragically enough, what emerged from their well-intentioned efforts was a so-called integral, Oriental idiom, which was electic more in intention than in execution. Those pioneer Indian artists tried not only to revolt

against the vulgarity and banality of the Western methods and mannerisms, in fashion at the time, but to revive the traditions and techniques of the East in general, and of India in particular. Naturally, such diverse Oriental art forms as the Ajanta frescoes, the Rajput and Pahari kalams, the Tibetan banners, the Japanese colour woodcuts, the Chinese scrolls and even the Persian miniatures acquired a new importance, and artists throughout the country, under the inspiration of the Bengali pioneers, began to strive for a sort of synthesis which they thought would be an effective answer to the arrogant attitudinizing of the Victorians. The resultant rediscovery of an Indian heritage was no doubt significant, though for political rather than artistic reasons. Bengalis with a missionary zeal soon reached the remotest parts of India, except Bombay, and settled down there in order to spread their message of modernity through revivalism, which in retrospect sounds so incongruous. They soon set up training centres and produced a generation of painters whose intentions were more praiseworthy than their achievements. In Andhra Pradesh, Masulipatam provided the congenial milieu for these idealists. The Andhra Jātīya Kalāśāla was organized there, with Promodkumar Chatterjee as the first Principal, and it served in effect as a sort of miniature Viśva-Bhāratī. The more affluent among the Andhra artists of course took the earliest opportunity of spending a few years at Śāntiniketan. The writings of Dr. James H. Cousins gave a further impetus to the revivalist movement in Andhra Pradesh. The result was that the Bengali norm became the national norm. What was more tragic, the pioneers of our revivalist movement were considered as significant as their European contemporaries such as Cezanne, Van Gogh and Gauguin. Thus the modern movement in India was never projected in the correct perspective. In the beginning, it was marred by chauvinism and, later, by complacency.

Bombay represented the other window on the wide world beyond. If the Bengali revivalists turned to the East for their inspiration, the sophisticated artists of Bombay, under the impetus provided by their European teachers and patrons, looked Westward. They unsuccessfully competed with their Bengali confreres for the leadership of the modern movement. But they could not make any impact on the artists in the rest of India because of their Western bias. They did, however, achieve something. While

the revivalists of Bengal, in their nationalist nostalgia, remained too sentimental, losing sight of such essentials of good art as technical virtuosity, intellectual integrity and aesthetic perceptivity, the Bombay pioneers adopted a strictly professional attitude towards the problems of the Indian painters and impressed on them the imperative need for technical mastery at the expense of everything else. Their message to the younger artists ssemed to be: Forget about such futile debates as East vs. West, wash vs. oils, line vs. mass, tradition vs. experiment, contemplation vs. observation, and so on. Whatever you decide to do, try and do it better than others. This competitive spirit is more important than your pseudo-national fervour. Cultivate it. The sooner you do so, the better for the nation. Become a good artist first. Then you may think of becoming a crusader in the cause of what you consider to be good art. Movements are controlled by artists. It is not the other way round.

When the voice of sanity was first raised about half a century ago, it made no impact on artists outside Western India. But Bombay at once became the scene of intense artistic activity, based, not on what had been happening in the rest of the country, but on the local European's notions of what had already been achieved by the artists of England and France. The Indian artist, for the first time, found himself face to face with a crisis. He asked himself in utter confusion: "The West is modern and the East is eternal. I am fascinated by both. But how can I reconcile the one with the other?" So he began to search for an answer and the search still continues.

The developments in Western India made no direct or immediate dent in the vision and technique of the Andhra artists who had by now come under the magic spell of the Bengal revivalist movement. But gradually and insidiously Bombay's influence on the artists in the Andhra district began to increase. Damerla Rama Rao of Rajahmundry was perhaps the most eloquent spokesman of such artists as felt the urgent need for a new appraisal of Western art in the context of Indian lyricism. For the moment, he and his admirers found themselves in a minority, which however increased in numbers incredibly but understandably, with the petering out of the revivalist movement.

An Outmoded School

Among today's exponents of the Bengal School, Kumaril Swamy and Veluri Radhakrishnamurti are outstanding. They have had the rare privilege of studying at Śāntiniketan at the feet of Āchārya Nandalal Bose. There is no doubt a good deal of charm in their work, the sort of charm one associates with the misty dawn, the faint melody of distant song and the first flicker of a smile on the quivering lips of a bride. But the world today is too cruel a place for such subtle harmonies. The impact of the Bengali School is of course much in evidence still, as can be judged from what one sees at art shows in Andhra Pradesh. Anaemic-looking, half-asleep damsels, with slender waists and bulging breasts, depicted as plucking flowers or carrying pitchers on their heads; slight, syrupy landscapes in a pseudo-Chinese tradition; wooden, over-ornate, miniature-style compositions with historical or mythological themes; blinking birds and animals, in wash or pastels, which are of greater interest to the taxidermist than to the naturalist; hard, halting pencil drawings leaving nothing to the imagination—these specimens of what is known as "Traditional Indian Art" continue to dominate the exhibitions in Andhra Pradesh as in the rest of India. But one who is interested in studying the impact of the modern idiom on the Andhra artist has to look elsewhere for his material. Before we turn to the *avant-garde* Andhra painters, we have to pay a very well-deserved tribute to a younger artist whose works in the so-called Oriental style are particularly significant. His name is K. Seshagiri Rao. His sensitivity of line, vibrancy of colour and economy of detail are the envy as well as the despair of his fellow traditionalists. There is always a new vigour in his rendering of a familiar theme, which has a fair characteristic freshness and naiveté. Naturally, the subjects that he delineates at once come to life.

Among the convinced Andhra modernists, still working in Andhra Pradesh, the most outstanding is P. T. Reddy, whose resourcefulness is amazing. He is competent, imaginative and breathtakingly prolific. Indeed, his output is most impressive, both in quality and quantity. One often senses vague echoes of the Surrealists in Reddy's paintings, which have great power. He is bold, direct and uninhibited. Because of his fast pace of painting, he is sometimes forced to choose between slickness and solidity.

But there is conviction behind his work. He is not afraid of making mistakes.

Mohammed Yasin, who is now in America, is another talented modernist. The spontaneity of his vision, the crispness of his line and the plasticity of his colour are particularly noteworthy. Fatima Ahmed is a very serious artist with a sense of urgency and with an inner compulsion. Her strikingly individualistic compositions are conspicuous for their austere colour and stark simplification of form. Urmila Shah is another woman artist who has great sensibility where the modern idiom is concerned. She has travelled abroad extensively and studied at first hand the criss-cross of contemporary influences. So far as academic discipline is concerned, there are few artists in Andhra Pradesh half as responsible as Vidya Bhushan, who combines virtuosity with integrity in a unique manner. It is a sheer delight to look at his grand compositions, classical in design and romantic in appeal.

Two of the most talented Andhra modernists can be seen at work outside the State. Actually, one of them, Krishna Reddy, who has, by the way, had a brief spell at Śāntiniketan, is one of the best known younger sculptors and lithographers in Europe today. His present preoccupation with the Parisian techniques gives us an insight into the extremes to which a tame type of traditional Indian art-schooling can drive a highly imaginative, irrepressible artist. Today, Krishna Reddy is almost non-objective in his approach to this themes. But, with his intellectual refinement and artistic sensibility, he can invest abstract art with a new depth and dimension. His profoundly moving, almost metaphysical comments, in line and colour, on essentials represent a very significant contribution to modern art.

Revealing Consistency

The other artist, Reddeppa Naidu, who works in Madras, is one of the most emancipated of the younger Andhra artists. He is imaginative, sensitive and receptive to new ideas and, as a craftsman, is exceptionally accomplished. He is one of those honest artists to whom modernity is not what is imposed on them by the Western devils but something that is bound to emerge, sooner or later, from tradition. That is why we find such revealing consistency in his work, which is intellectually as stimulating as it is artistically significant.

There is at least one group of Andhra modernists who stand out—if modernists, they are; and they are, if Jamini Roy is. They are all basically, in my opinion, as Andhra as they are modern. Their sole source of imagery and inspiration is, not Paris or New York, but the various aspects of the Andhra rural heritage, such as murals, terracottas, wooden toys, floor decorations and so on, which they study intensively and integrate into the visual vocabulary of modern techniques. Their experiments in this particular genre of modern Andhra art are singularly successful. They are perhaps best described as neo-primitives; their intense, uninhibited vision, their feeling for design, their sense of colour and their robust imagery are responsible for the creation of some of the finest specimens of contemporary Andhra art. There is nothing phoney or pretentious about their handling of the folk idiom. Among the most significant artists belonging to this genuinely Andhra group are: K. Sreenivasulu, P. L. Narasimhamurti, A. Paidi Raju, K. Rajaiah, V. Madhusudan Rao and Abburi Gopalakrishna. Their main sources of inspiration are: the toys of Kondapalli, the medieval murals at the Lepakshi temple and the rich diversity of ritual decorations one finds all over the State. Though stylized, their works reveal a vigour and vitality rarely seen in paintings based on the folk idiom.

The Andhra Pradesh Lalit Kalā Akademi, which is admittedly one of the most active art organizations functioning in the country at the State level, has been rendering yeoman service in the cause of modern art. I do not know whether there is any other State art Akademi as devoted to its ideals as the one at Hyderabad. It is liberal, enlightened and enterprising. More power to its elbow!

(A. S. Raman in *IWI*, July 5 and July 12; pp. 36-37, 48-51 and pp. 42-43 respectively)

DYNAMICS OF RURAL DEVELOPMENT

The Community Development movement in India was launched on October 2, 1952 with assistance from the United States Government and was largely possible because of interest taken by the then American Ambassador, Mr. Chester Bowles. Here, Mr. Bowles, who is now back in New Delhi as his country's diplomatic representative, discusses the problem of rural development with particular reference to India.—*Editor, Kurukshetra.*

"Successful rural development can be achieved only by liberating the energies of the people."

By "rural areas" I mean not only the villages and their surrounding farm areas, throughout Asia, Africa and Latin Ameri-

ca but also the rural towns, ranging from two or three thousand population to many thousands, which serve as marketing centres for peasants and landless labour of the countryside. By "rural development" I mean not only agricultural expansion but the growth of small industry, schools, training centres, improved communications, rural electrification, public health, population control centres and even the stimulation of a rural cultural awakening.

Although *Kuraḷ* (a well-known Tamil classic of the third century B.C.) pointed out nearly 2,000 years ago that, "The agriculturist is the lynchpin of the whole social chariot", this truism was largely ignored in practice. In Asia and Africa a procession of invaders, emperors, and later colonial powers came and went for centuries with little effect on the rural people, most of whom were conscious of their government only when it raised taxes or inducted more youngmen for military services. In Latin America the rural areas, too, were largely by-passed by history.

Following the struggle of the developing countries for independence after World War II, and the withdrawal of the colonial powers, the primary concern of most of the new leaders was for industrial growth which they accepted as the glamorous symbol of western economic advancement. In this regard India had her full share of urban-oriented sceptics who saw the peasants, in Karl Marx's terms, lost in the "idiocy of rural life", and industrial expansion as the only true measure of progress.

More recently the key role of the 80 percent of the people who live in the rural areas of the developing nations has become strikingly apparent. Politicians are beginning to understand that peasants who see no tangible signs of economic progress cannot be expected to identify themselves with their government, and that an orderly political system, therefore, largely depends on what happens in the countryside.

Economists increasingly recognize the need to increase the supply and variety of food available for domestic consumption, and, if possible, for export. In many developing countries agriculture is virtually the only existing industry; it must be expanded to the fullest if there is to be any hope for a reasonable rate of capital accumulation. And since half of the gross national product in such nations consists of agricultural products, their output decisively affects the indices of national production on which broader economic judgements are based.

Furthermore, rupee for rupee, capital investment in the rural areas will affect more people and accomplish more growth than anywhere else. A market road or a deeper well provide potentially immediate economic benefits without requiring foreign exchange.

The more farsighted also see rural development as an essential pre-requisite for industrial growth. If the 80 per cent of the people in a developing nation who live in rural areas lack the purchasing power to buy manufactured goods in increasing amounts—and right now the rural areas in many such countries are not even part of the money economy—the growth of urban industry is bound to be retarded by lack of customers. Moreover, since food constitutes half the weekly budget of an urban worker, the supply of food and the efficiency of its distribution have a direct and major impact on the well-being and political mood of the urban centres.

Finally, sociologists see rural development in its broadest sense as the only democratic means of slowing the movement of ambitious and promising younger people from rural areas to the cities, a movement which in Mahatma Gandhi's terms, drains "the life blood of the villages." This population flow becomes more and more intense as developing nations gather economic momentum and young men, bogged down by the limitations of village life, see the cities as promised land abounding with employment opportunities and the excitement of modern living.

The actual transition to urban life, however, is often an unhappy one. Once the newly arrived peasants have exchanged the comparative security of their villages with their familiar family relationships, rivers and fields, for the harsh life of a crowded city slum, they are likely to experience a sense of personal frustration and insecurity which inevitably expresses itself in political unrest.

The only effective way to slow down this movement to the urban centres is to provide increasing economic opportunities in the rural areas in an environment which gives the individual some meaningful personal role to play; he must matter.

If more rapid rural development is essential to the orderly political and economic growth of an emerging nation, it is also the most difficult aspect of development. Rural societies are usually dominated by traditional ways of thinking and doing which are not easily changed; because of this, overall rural improvement is

not susceptible to crash programmes which yield immediate, tangible results.

The very vastness of an Asian, African or Latin American countryside with its thousands of villages provides in itself a formidable obstacle to dramatic progress. Although a hydro-electric plant can cause an industrial complex to flower virtually overnight, it may be years before the first electric pump appears in a nearby village and an even longer interval before the irrigation water is used with full effectiveness.

The most difficult aspect of rural development, and at the same time the most significant aspect, is that it deals primarily with *people*, endless numbers of independent hands and minds which cannot be centrally controlled and which are the only significant source of creativity in a developing rural economy.

Without the awakening enthusiasm and cooperation of the masses, often buried under centuries of hopeless repression, development is impossible. This underscores the need for a reasonably equitable and speedy distribution of tangible benefits and the cultivation of a widespread sense of personal participation.

Although many economists, with their eyes glued to the movement of the gross national product, overlook this factor, it is of critical importance. Unless the millions of rural people can be engaged in building for the future, no amount of glamorous industry will produce the fundamental economic and social changes which are the proper goal of national development. The primary focus of any rural development programme, therefore, must be to release the energies of the rural majority in their villages and towns. This challenge is an awesome one for which we have no fully adequate answers. The complexities of tribal loyalties in Africa, caste distinctions in Asia, and ancient values everywhere have little relationship to the priorities of modern planners. They create obstacles to change which should never be underestimated.

Nevertheless, certain positive steps are obvious. For instance, with sensitive leadership the peasant's efficiency as a producer can be raised through education, extension work and demonstration projects. His requirements as a consumer can be increased through exposure to new products. Finally, his position as a citizen can gradually be enhanced, for it is an article of faith in a democracy that the participation of the citizens is a prerequisite for effective

and responsible government and that such participation directs the energies of the State into the most desirable channels.

The objective of all these approaches is to enable the cultivator slowly but steadily to develop his own capacity for growth and increasingly to use those abilities effectively for his own benefit and the benefit of his family and community. The emphasis, however, must be on the delicate process of opening people's minds to new possibilities; efforts at arbitrary control will almost certainly fail.

Although the problems of India's rural areas are still appalling, a substantial beginning has been made in meeting them. The Community Development programme was conceived in 1952 as a modest effort to show villagers how to help themselves in a way that would liberate their energies, make them active participants in their own development, and show them that their government was concerned about their future.

This concept of local cooperation and self-help has been given an important boost by the recent establishment of the Panchayati Raj, the purpose of which is, as Prime Minister Nehru has emphasized, to give "the millions of our people the chance to share responsibility, do good work, and grow in the process".

As we have seen, nothing can be more important in a developing country than the creation of this sense of responsibility. If the Panchyati Raj is well organized and vigorously supported, I believe that it has a significant contribution to make to rural development in India.

Another important objective of the original Community Development programme was to promote integrated growth by improving educational, health and sanitation facilities, and roads and communications while placing special emphasis on agricultural production. It was felt that an interdependent programme of this kind would give the villager a feeling of his own worth and that the values fostered would encourage him to work for the improvement of every aspect of his daily life. These new values, with the help of land reforms, better seeds and improved techniques, were expected to improve his agricultural output.

Because of budget limitations, because of the newness of the approach, because of the obstacles which the tradition-ridden guardians of the *status quo* always strive to place in the path of

change, and because of the massive administrative task of organizing such a complex effort in 500,000 villages, progress thus far has failed to meet the excessively optimistic standards of the programme's proponents.

Under the circumstances it is not surprising that a debate should develop between those who might be described as "community firsters" who believe in the balanced development of the whole rural community and the "agriculture firsters" who think primarily in terms of increased agricultural outputs.

In my opinion those who favour integrated development have the best of this argument. Experience in every developing country has demonstrated that the sustained increase of agricultural output simply cannot occur in a social and political vacuum. It must be at one and the same time a product and a cause of a general betterment in the life of the farmer.

In this context let us consider what is clearly the most formidable question of all—land reform. The Congress Party has been traditionally aware of the importance of individual land ownership as a basis for Community Development. In 1935, a Party resolution adopted in Allahabad correctly stated that "there is only one fundamental method of improving village life, namely the introduction of a system of peasant proprietorship under which the tiller of the soil is himself the owner of it and pays revenue directly to the government without the intervention of any zamindar or taluqdar."

In the first years after Independence there was a considerable progress towards this objective. The zamindars, some of whom controlled thousands of acres, were eliminated, in several States ceilings were placed on land holdings with additional ceilings on land rentals, and tenure of rented land was made somewhat more secure.

However, the most difficult part of the task lies ahead. The zamindars were a small minority and the fact that their privileged status was created under the colonial rule made them an easy political target. Even with their removal from the scene and some additional curbs on large holdings, ten per cent of India's cultivators still own more than fifty per cent of the land, while one per cent of them own nearly one-fifth.

Here the debate in regard to India's rural development takes on a new dimension. Some agricultural authorities accept the existing pattern of land ownership as reasonably satisfactory and argue that the process of land redistribution has gone far enough. By and large, they assert, it is the larger landowner—the man who still controls 50 to 250 acres—who has the education, the skills, and the personal incentives which enable him to understand and accept new techniques and rapidly to expand his production.

According to advocates of this theory, the primary task is to identify a single cultivator in each village with the necessary qualities and then train him in modern farming technique. He then may be expected rapidly to pass on his superior knowledge to his neighbours and thereby unlock the door to vastly greater agricultural output for the entire nation.

Although this trickle-down concept of rural improvement may seem appealing at first glance, I submit that it ignores the fundamental principles of rural development. The reasons for my doubts may best be explained by a conversation which I had recently with just such a "door opener" in a village in South India.

This cultivator was greatly pleased with the increased yields per acre which he had achieved with the help of new techniques sponsored by the Village Level Worker. As the conversation continued, however, it became evident that his personal success was unlikely to have much effect on his fellow villagers.

When I asked him how many acres he owned and how he farmed them, he told me that he controlled 150 acres and that his land was farmed not by tenants but by "servants". Since only thirty-seven families lived in his village I found myself wondering how many of them worked as his "servants', and how many had any land of their own. I also wondered how much good his increased yields were doing the other villagers, how much more they were able to buy and contribute to the economy, how much incentive they had to work the extra hours which are essential to increase their own production. Most important of all, I wondered how much personal dignity among the villagers generally would be developed under his guidance. As I looked at the subservient, insecure attitudes of those standing nearby, I knew there could not be very much.

Although the large and often very productive farmers in Asia, Africa and Latin America undoubtedly have a role to play as leaders and initiators, there is, I believe, a strict limit to what can be accomplished under their sponsorship. Rural people the world over want land of their own and the fertilizer, better seeds, and credit required to till it more effectively. There are no shortcuts, in my opinion, to the rural democracy which offers the only assurance of orderly political growth in the developing countries.

Yet, important as I believe it to be, individual land tenure is only one aspect of the problem. Although it provided the essential stimulus for the rural boom in Japan, it was particularly potent there because the education, modern techniques, fertilizer and credit and marketing facilities were available to allow and encourage the farmer's new initiative literally to bear fruit. In Mexico, where these additional features were absent, a sweeping land reform in the 1930's following years of bloody fighting, resulted in lower outputs and increased peasant frustration.

In the last few years India has made impressive progress in experimentation with fertilizers, seed improvement, livestock improvement and pest control. As I visit India's rural installations and talk to India's agricultural scientists, I am impressed with the strong foundation of agricultural research that already exists in India. The fruits of this research may be made available to the farmer through the Village Level Workers on a mass scale, through printed material for the farmers who can read, and through film strips, radio, and perhaps even village puppet shows for the many who can't.

Such information can also be distributed through sales programmes and demonstrations by public and private fertilizer and seed firms. In the United States these have been among the most effective vehicles for communicating improved techniques to the farmers.

The Indian cultivator must also have the credit facilities necessary to avail himself of advanced techniques. More efficient marketing mechanisms are needed to ensure him a worthwhile return on his salable produce. This suggests marketing cooperatives as in Japan with more easily accessible marketing centres in the rural areas themselves. Finally, I believe that consideration

should be given to realistic price support on essential crops with a two or three year guarantee to enable the cultivators to plan their production with assurance of a fair income.

Although expenditures for food comprise half of the budget of Indian urban workers, an inadequate proportion of the prices charged in the markets for foodgrains goes to the cultivator. Much of the market price, as in most developing nations is absorbed by a maze of middlemen and speculators. With well organized and financed marketing cooperatives this can gradually be altered; indeed, experience has demonstrated that retail prices to the consumers can be lowered while the income of the cultivators is being increased.

India can also benefit from Japan's success in creating local industries as a source of supplementary rural income, as employment for surplus agricultural labour, and as a market for farm products. Mahatma Gandhi himself foresaw this need for small-scale industries when he remarked that while khadi was the "image" of Swadeshi—self-sufficiency in the rural areas—it was not the only kind of industry appropriate to rural needs.

Recently I read with interest of the small-scale Panchayat industries, using modern skills and equipment, which are now being enthusiastically received in Orissa. Although these industries are government-financed, they are run by the local Panchayats. The six official objectives of these particular enterprises are worth quoting, because they also constitute a concise summary of the role of Japanese rural industries:

"(1) to improve local skills and to introduce new skills;

(2) to diversify the occupational pattern and help in reducing unemployment and under employment;

(3) to meet the requirements of the consumers in regard to building materials to provide better housing facilities;

(4) to provide servicing and repair facilities for agricultural machinery and implements used in the Panchayat Blocks;

(5) to process agricultural produce to ensure better cash returns to the producers; and

(6) to provide a growing source of income to the Panchayat Samitis without straining the taxable capacity of the people."

The small industries in the Orissa experiment include tile factories, saw mills, a cold storage plant, and others, each directly relevant to the needs of the local population and appropriate to the existing level of skills. Here we see the Gandhian ideal of Swadeshi interpreted in modern terms. The enthusiasm of the Gram Panchayats in Orissa for these industries as well as the Japanese experience suggests that such Panchayat industries can and will make a major contribution to rural development all over India.

I suggest that until local industries are created in adequate number to provide more employment for rural labour agricultural mechanization, the primary purpose of which is to save labour, will prove to be uneconomical in most areas. A good team of bullocks requires no spare parts or gasoline, rarely gets out of order and, as one cultivator reminded me, produces manure bountifully.

Although this particular subject is open for debate, on the central theme there should be little disagreement: what happens in the muddy little villages and rural towns so often bypassed by economists and technicians of development, will largely shape the economic and political history of Asia, Africa and Latin America in the coming years.

(Chester Bowles in *Kurukshetra,* Jan. 26, 1964)

SECTION VIII : NOTES AND NEWS

7-3-1964. Prof. Koellreutter from Munich, a flutist, conductor and musicologist of international reputation delivered a lecture at the Central College of Carnatic Music, Madras on Indian and Western music as the expression of different attitudes of consciousness. The Professor said that music was a sort of seismographical manifestation of human thinking and consciousness, that is, the ability to grasp the relationships that constitute us, that it does not exhaust itself in formal knowledge and is not identical with thought process. Indian music is "intuitive" and classical, Western music is "rationalistic discursive", i.e. understanding by rational analysis.

13-3-1964. Many complex problems in human behaviour have been traced to intense industrialization. Sociologists have remarked very often on the type of work that absorbs years of men's lives when their entire working day consists only of pressing buttons and pulling levers or switches. The assembly line hardly offers a man a sense of joy or fulfilment in his work. He has no commitment, no sense of achievement, no pride in craftmanship and no sense of social purpose. For a young boy who can look forward only to many years of this sort of monotony, delinquency can often serve as the best and most exciting sort of protest against a dreary and unacceptable future.

Added to this, there is a frightening freedom for people who live in big cities, divorced from the traditional values and familiar standards that shaped their lives. Very often, they are anonymous and alone, cut off from the smaller society from which they came.

When normal values and traditions break down, and cannot be so easily replaced, it is often the adolescents who feel the most stress. It has been said that the social problem of one generation is a psychological problem for the next. In the case of societies undergoing modernization, it is often the rate—the degree of acceleration—of these changes much more than the changes themselves that must be considered (UNESCO FEATURES) No. 434, 13-3-64, p. 17).

27-3-1964. "The Sea" is the title of a colour filmstrip just issued by Unesco in its series of audio-visual aids for teachers and the general public. The filmstrip, intended as an introduction to the study of oceanography, consists of 23 coloured photos and 20 designs.

Considering that the sea covers $7/10$ths of the earth's surface, very little is known about the teeming animal and plant life concealed in its depths. Investigation of these vast regions is expensive, and presents so many difficulties that it is only feasible when undertaken with the cooperation of many countries working under the direction of an international body.

The 43 frames in the filmstrip were selected to give an idea of what man has already discovered in this sphere. They illustrate all aspects of

oceanographic science: the distribution of the oceans and their coastlines, the influence of the sea on climate, chemical and mineral content of sea water, and marine animal and vegetable life.

Studies of the ocean depths reveal a mysterious world where richly hued vegetation takes on strange forms and contours; marine animals range from unicellular organisms to sea monsters like the whale, measuring up to 30 metres in length and weighing up to 150 tons. Immense resources of protein are available in the oceans which, if extracted, could help solve the world food problem.

An explanatory booklet in English, French and Spanish accompanying the filmstrip offers a host of useful facts for teachers and others interested in the subject.

The filmstrip is available from distributors of Unesco publications in various countries. Further details may be obtained from Unesco's visual Information Division, Place de Fontenoy, Paris 7e (UNESCO FEATURES No. 435, p. 3).

27-3-1964. A study week to be organized during April at the Centre for Mediaeval Studies at Spoleto, in central Italy, will have as its theme: "The West and Islam in the Middle Ages". The course, twelfth in a series being held by the Spoleto Centre, will consist of lectures by scholars and historians of various nationalities on research into the history, arts, law and literature of the Middle Ages.

Subjects covered in the lectures will include Arab military expansion; the structure of the Islamic faith; Islamic influence on politics and culture in the West; the impact of the Moslem world on European mediaeval economy; the contribution of Arabic medicine; the literary, philosophical and linguistic influences of Islam; and artistic exchanges between Islam and the West.

Lecturers include scholars from universities in Algeria, Argentina, France, Italy, Poland, Spain, the United Kingdom and the United States (UNESCO FEATURES No. 435, p. 5).

27-3-1964. In the north-west of Borneo, third largest island in the world, lies a territory that has long been considered one of the most remote places on earth: even to-day, not a single railway line crosses Sarawak, a country the size of England. A curious architectural feature of this tropical land is a building three-quarters of a century old constructed in the style of a Norman townhall. Originally designed to house a private collection, it is now the only museum in Borneo.

The museum's history and the role it plays in the life of the island, are described by its curator, Tom Harrisson, in *Museum*, (XVI, 4, 1963) a quarterly review published by Unesco.

The designer of the building was the French valet of Sir Charles Brooke, the second White Rajah of Sarawak. The Frenchman, a Norman nostalgic for his native land, little suspected that the house would one day become one of the most interesting museums in South East Asia.

The Sarawak museum is in fact more than an ordinary museum: it is a cultural centre visited by some 100,000 people every year. The island of Borneo does not yet possess a university, and many cultural activities are organized by the museum, which has links with the five continents and carries out exchange with nearly a thousand foreign institutions. Members of Borneo's various ethnic groups come there to see things made by the other island peoples whom they rarely meet in this land divided by mountains, rivers and swamps. They compare their fellow islanders' fish traps, mats, beadwork, ritual objects, tatoo designs, canoes, etc.; they also wish to be sure that the achievements of their own group are represented in the museum's displays.

The role played by the museum is a highly complex one, embracing instruction, conservation and research. Perhaps nothing illustrates this better than the diversity of duties performed by its curator, who is Keeper of Ancient Monuments and State Archives, editor of the *Sarawak Museum Journal*, Government Ethnologist, Controller of the Edible Birds' Nest Industry, Vice-Chairman of the Arts Council, and Executive Officer of the Turtles Board (selling up to million turtles' eggs a year).

The same issue of *Museum* contains reflections by a participant in the 1960 Unesco seminar at Tokyo on the Museum as a Cultural Centre in Community Development, as well as an illustrated article describing museums and other places of interest in Japan visited during the seminar (UNESCO FEATURES No. 435, 27-3-64).

7-4-1964. The German Ambassador, Mr. G. F. Duckwitz, presented a cheque for DM 5,000 (Rs. 5,950) to Hon'ble Mr. Satya Narayan Sinha, Union Minister of Information and Broadcasting, at a ceremony held at the Parliament House, New Delhi.

The amount of DM 5,000 which constituted special prize, was awarded to an Indian documentary film entitled "Food for Thought" at the Third International Film Competition organized in West Berlin in January last.

Produced by the Films Division of the Ministry of Information and Broadcasting, "Food for Thought" entered the competition along with others from different countries and received the high recommendation of being the most suitable for presentation in developing countries (*German News Weekly*, 11-4-64, No. 15).

8-4-1964. The Duke of Edinburgh flew by helicopter on April 8 from Buckingham palace to a village green in the heart of Oxfordshire to take part in a ceremony commemorating the gift 100 years ago of a well to the people of Stoke Row by the then Maharaja of Banaras.

Today, the Stoke Row well is no longer used, for the village has had piped water for many years. But when it was presented by the Maharaja in 1864, it was the village's only source of supply.

At the ceremony on April 8, the Duke, accompanied by Mr. B. P. N. Sahi, the personal representative of the present Maharaja of Banaras, watched as a

flask of Ganges water, flown from India specially for the occasion, was mixed with water he drew from the well.

Mr. Sahi presented the Duke with a Banaras ivory cigar box from the Maharaja and the well trustees, and read a telegram from the Maharaja, who said: "This munificent gift of my great-grandfather is an emblem of sympathy and goodwill between India and Britain." (*This is Britain*, Vol. 5, No. 9, 1-5-64, p. 12).

30-4-1964. Mr. Jagjit Singh, science writer and adviser on operational research to the Indian Government, has been selected as the twelfth winner of the international Kalinga Prize of 1,000 pounds sterling for the popularization of science, it was announced at Unesco House in Paris (UNESCO FEATURES, No. 437, 30-4-64, p. 6).

30-4-1964. During 1962, 32,787 translated books were published in 70 countries, compared with 32,931 in 77 countries the previous year. This is brought out in the new edition of the *Index Translationum*, the international bibliography of translations published each year by Unesco.

The bibliograhpy lists only translated works published during a given year, not translations made over that period. Taking this into consideration, the Bible still remains the most published of all translations (221 in 1962). The works of Lenin, which usually follow, fell behind N. S. Khrushchev's writings, second with 204 translations.

The centenary of Rabindranath Tagore, celebrated in 1961, brought the great Indian writer to the fore. One hundred and twenty-nine publications in languages other than the original ranked him as high as Tolstoy, the world's most translated novelist. The perennial favourites of the translators: Shakespeare with 112 listings, Dostoievski (95), Gorki (77), Mark Twain (59), Hemingway (54), Balzac (53), Dickens (50), Zola (49), Anderson (46), followed.

Among the living authors, Georges Simenon (86), Pearl Buck (76) and Graham Greene (62) maintained their popularity. Ivo Andric, the Yugoslav Nobel Prize winner, figures for the first time among the most translated writers. He is preceded by Jean-Paul Sartre who, with 38 translations (a large increase over 1961), appears to be attracting more international interest.

Mystery writers remain firm favourites: Earle Stanley Gardner has 110 translations and Agatha Christie 103. Children's authors Enid Blyton, Karl May and Walt Disney were frequently translated but compared to these living writers, Jules Verne still holds first place (106).

As is the case each year, literature clearly outdistances other classifications with more than half of the listed works. Social sciences, law and education account for 3,686 titles; history, geography and biography for 2,724; applied sciences 2,659 and philology and linguistics 113. (UNESCO FEATURES No. 437, 30-4-64, p. 1).

April 64. *Indian dancing by Australian children.* Indian dancing is becoming immensely popular with Australian children.

A press release by the Australian High Commission in New Delhi describes the wish of large numbers of Australian children to learn Indian dancing. They appear to have become enthusiastic after seeing this dancing at children's television sessions of the Australian Broadcasting Commission. The dances are performed by children trained by Miss Vija Vetra, an internationally-known dancer born in Latvia who lives in Melbourne. Miss Vetra has lived in New Delhi and Madras, where she made a close study of Indian and Oriental dancing and collected dance costumes.

April 64. The Fourth Regional Conference of National Commissions for Unesco in Asia was organized by the Thai National Commission and presided over by Mr. Abhai Chandavimol, Under-Secretary of State at the Ministry of Education and vice-chairman of the Thai National Commission for Unesco.

The conference was formally opened on the morning of 10 February 1964 by H.E. Mom Luang Pin Malakul, Minister of Education and Chairman of the Thai National Commission, in the presence of Mr. René Maheu, Director-General of Unesco, members of the Government and of the diplomatic corps, and representatives of educational, scientific and cultural bodies in Thailand.

The Director-General devoted part of his speech to the Major Project, referring to the progress made under it since 1956 in the social and human sciences and cultural activities; during the last phase of the Major Project, Unesco hoped to concentrate on certain projects which would lay the foundations for continued collaboration in the future.

It was unanimously agreed that the East-West Major Project had so far achieved good results through cultural studies and research and in the fields of education and mass communication.

The committee submitted nine draft resolutions concerning the Major Project to the conference; all were adopted. They are as follows:

Associated Institutions for the Study and Presentation of Cultures. The fourth Regional Conference of National Commissions for Unesco in Asia.

I. *Noting* with satisfaction that the East-West Major Project has so far achieved good results and is contributing to the mutual understanding of Eastern and Western Cultures;

Recognizing that, while this Project is scheduled to terminate in the year 1966, the Associated Centres in Asian regions have only recently been established on a firm footing and will need assistance from Unesco for some years to come, *Requests* the Director-General of Unesco to propose to the General Conference the continuation of necessary financial assistance to the Associated Institutions.

(Presented by India and Japan).

II. *Considering* the role that South-East Asia, because of its location at the crossroads of South and East-Asian Cultures, can play in reinforcing the network of institutions engaged in regional cultural studies; and

Recognizing that the area has its own culture,

Requests the Director-General of Unesco to take all appropriate steps to provide technical and financial resources in order to establish an associated institution for the study and presentation of cultures for the South-East Asian region.

(Presented by Thailand and Viet-Nam).

Meetings of experts and international conferences. The fourth Regional Conference of National Commissions for Unesco in Asia.

III. *Considering* the importance and originality of traditional cultures in South-East Asian countries.

Requests the Director-General of Unesco to convene in 1965 a meeting of experts on traditional cultural values of South-East Asian countries.

(Presented by the Philippines).

IV. *Taking note* of the recommendation of the Advisory Committee for the Major Project on the Mutual Appreciation of Eastern and Western Cultural Values (ref. Unesco/CUA. 125/Paris, 4 Oct. 1963) that an international conference be held in 1966,

Recommends that in connexion with such conference an opportunity be given for a meeting of the leading Asian philosophers, thinkers, and artists for emphasizing the contribution of Asian countries to human civilization.

(Presented by the Philippines).

Dissemination of Asian cultural values at school level and through mass communication. The fourth Regional Conference of National Commissions for Unesco in Asia.

V. *Having considered* with interest the steps taken by the National Commissions to carry out Resolutions 4·1 and 4·2 of the Regional Conference held at Manila in 1960,[1]

Recognizing that one of the most important aspects of the East-West Major Project is to establish some basis of mutual appreciation of cultures at school level where all young people can be reached, and thus eventually all levels of society can be permeated,

Urges all National Commissions to fulfil the task of providing in compact form, for wide distribution, some short account of present-day life, a brief history and some outline of the culture of their country, so that such short account may be used as source material for teaching about the country in schools both in the East and in the West.

(Presented by New Zealand and the United Kingdom).

VI. *Realizing* the need for the production of materials on the life and cultures of Asian peoples for better appreciation of their cultural values and for a wider diffusion of education and culture,

1. See *Orient-Occident*, Vol. III, No. 2, p. 3.

Requests the Director-General of Unesco to make adequate provision for this purpose in the programme and budget of Unesco, and

Recommends. Member States, National Commissions and appropriate non-governmental organizations to collaborate in this task.

(Presented by India).

VII. *Recommends* Asian National Commissions to take adequate measures for the promotion of relations and exchanges between national cultural organizations, such as libraries, museums, archaeological services, universities, academies, etc.; and that science exhibitions be included in such relations and exchanges;

Requests the Director-General of Unesco to assist in furthering these efforts through appropriate programmes of Unesco.

(Presented by India)

VIII. *Realizing* the continuing importance of the mutual appreciation of Eastern and Western Cultural values,

Recommends that National Commissions advise their delegations to the thirteenth session of the General Conference to work for the continuation of the Major Project on Mutual Appreciation of Eastern and Western Cultural Values as a vital item for international understanding which should start at school level and continue to a later stage;

Requests the Director-General to make adequate provision for producing reading materials and audio-visual aids presenting the way of life and culture of different countries;

Appreciating the importance of applying modern techniques for learning languages,

Recommends also the need for assistance in the development of language studies in view of the importance of language for the study and appreciation of a particular culture,

Recommends further that an adequate programme be undertaken for the exchange of teachers, scholars and cultural leaders between one country and another, and

Recommends finally that the National Commissions should take up with their respective Governments the question of encouraging educational film societies and of removing all restrictions on the entry of cultural films.

(Presented by Malaysia, Pakistan and the Philippines)

Maintaining the spirit of the Major Project in future Unesco Programmes. The fourth Regional Conference of National Commissions for Unesco in Asia.

IX. *Having carefully studied* the document prepared by the Secretariat on the implementation of the Major Project for the Mutual Appreciation of Eastern and Western Cultural Values,

Realizing the need for continued effort to perpetuate the spirit of the significant project in an institutionalized form,

Realizing that there may be considerable need and scope for suitable modification in future programming of this nature,

Recommends. National Commissions to undertaken a study of ways and means by which the spirit of this programme could be maintained,

Recommends further that the National Commissions should advise the delegations of their respective countries to the General Conference to put forward concrete proposals to this effect.

(Presented by Pakistan). (*Orient Occident*, Vol. VII, No. 2, April, 1964, pp. 7 and 8).

15-5-1964. *A Thai exhibition in Paris*: An exhibition of Thai art is to be held at the Musée Cernuschi from 15 May to 15 July 1964.

Organized by the French cultural authorities in collaboration with the Royal Embassy of Thailand in Paris, the exhibition will display ancient objects, sculptures and paintings from various museums and private collections. A catalogue will be published.

22-5-1964. The Government of India have decided to set up a Commission to survey and assess the country's entire educational system and have asked Unesco to propose distinguished educationists from other countries to take part in the work of the Commission as experts and consultants.

In making this announcement to the Unesco Executive Board, Mr. P. N. Kirpal, Permanent Secretary, Ministry of Education, stressed that the Commission would not only be concerned with the efficiency of the system and with plans for future quantitative development but also, and more specifically, with the quality and ethical objectives of education as well as with its content. (UNESCO FEATURES, No. 438, 22-5-1964, p. 18).

22-5-1964. The problem of the craftsmen in an industrial society has incited handcraftsmen from all over the world to meet and discuss their common difficulties.

The Congress of Craftsmen, the first of its kind to be held, will take place in New York (June 8—19) at Columbia University under the sponsorship of the American Craftsmen's Council. The founding of an International Council of Craftsmen will be one of its major objectives.

Dr. d'Arcy Hayman of Unesco's Art Education section will deliver the keynote address on "The Craftsman in a Changing World". Among the topics to be discussed by other leading authorities in the arts and crafts from many continents are: "The Relation of the Past to the Demands of the Present"; "Education Through International Communication"; "Design for Production" and "Production and Marketing".

Ceramics, furniture, metals, textiles, glass, and art concepts in architecture will be the subjects of symposia to be organized during the congress. (UNESCO FEATURES, No. 438, 22-5-1964, p. 18).

27-5-1964. Pandit Jawaharlal Nehru passed away at his residence in New Delhi. His death was mourned by the world and tributes to his greatness poured in from all parts of the world. Mr. René Maheu, Director-General of Unesco paid the following tribute to him in a solemn session of the Unesco Executive Board in Paris: "Others will speak of the great void Nehru has left in the affairs of the world. We will lay stress on the unique place that he occupied in the hearts of men. Others will speak of his glory and his extraordinary destiny as party leader and head of government. We will recall his tireless quest for truth and love. Others will calculate the effects of his death on the balance and future of the forces in his own country, in the vast expanse of Asia and, indeed in the whole world. We, for our part, wonder how, deprived of this guide and this example, we shall be able to choose and follow our path amid the raging confusion of this world in upheaval....now that that great light which shone in the East has gone out forever—that light from whose radiance millions, nay, tens and hundreds of millions, of us had become accustomed to nurture and rekindle the purest flame of our human conscience."

"Throughout his life, he never ceased to believe in the supremacy of the spirit in history and never, not even while in prison and not even while holding power—which is also a prison in many respects—did he allow the call of human brotherhood and the demands of individual and national freedom to become separate spiritual aspirations.

"That is why he was so great, why he was so rich and complex a personality, while remaining so easy to approach and so gracious in his way of life. To come into contact with him, as was my privilege on several occasions, was not only a valuable political experience—as was natural, since he was one of the most important heads of government in the world—it was also an unforgettable spiritual experience.

"It was because of this deep and abiding belief in the supremacy of the spirit, because of the faith it enabled him to have in a future for the whole world of peace and progress founded upon the only kind of human solidarity which transcends differences and antagonisms between castes and races, between ideologies and nations—that is to say, intellectual and moral solidarity; it was undoubtedly for these reasons that he had a special dilection for Unesco.....

"Unesco can pride itself on having been, at his invitation, the first organization of the United Nations family to hold a session of its General Conference in Asia: at New Delhi, 1956. It is also proud that its Executive Board should have included so many distinguished members highly representative of the great nation of India. Among these, I shall mention only the philosopher Sarvepalli Radhakrishnan, who is now President of the Republic of India, Dr. Zakir Hussain, its Vice-President, and lastly, the very daughter of the man whose loss we mourn today, Mrs. Indra Gandhi.....

"To these illustrious names, I venture to add those of my Indian colleagues on the Secretariat who have served the Organization from its earliest days with so much devotion and skill—foremost among them, my friends, Malcolm Adiseshiah, Deputy Director General, and G. V. Rao, Director of the Bureau of the Budget."

Following Mr. Maheu, tributes were paid to the memory of Nehru by the representatives of the United Kingdom, France, Morocco, the U.S.S.R., Sweden, Mali, Poland, New Zealand, the United Arab Republic, Greece, Pakistan, Rumania, the United States, the German Federal Republic, Madagascar, Argentina, Nigeria, Italy, Mexico, Chile, Turkey, Belgium, and the Sudan.

In reply, Mr. Prem Kirpal of India, thanked the Board members in the name of Mrs. Indra Gandhi and stated: "That ideals of peace, freedom and justice were not only Nehru's ideals, but also those of Unesco. He strived from them not only for India but for the whole world." (UNESCO FEATURES, No. 439, 12-6-1964).

May 1964. The preparation of a historical atlas, which will cover the sub-continent and those regions beyond which have come under the influence of Indian civilization (including Southeast Asia), is now under way at the University of Minnesota. (*Asian Newsletter,* Vol. IX, No. 4, May, 1964).

May 1964. A directory of scholars of South Asian law is being prepared at the University of Chicago in response to a suggestion made last summer at a conference on South Asian law held at the University.

This compilation of a list of persons currently working in the field of South Asia law is being undertaken by Marc Galanter, University of Chicago. The directory will include social scientists interested in South Asian law as well as legal scholars and practicing lawyers. For the purposes of this directory "South Asian law" includes the law of India, Pakistan, Ceylon, Burma, Malaya and Nepal and the application elsewhere of legal systems indigenous to this area (e.g. Hindu law in East Africa). (*Asian Newsletter,* Vol. IX, No. 4, May, 1964, p. 31).

12-6-1964. *Mind Your World,* a guidebook to encourage individual, group, and community efforts in international understanding, is to be published this summer in the United States to promote observance of the International Cooperation Year.

Thirty-five national organizations are cosponsoring with the U. S. National Commission for Unesco the publication of *Mind Your World* which describes how Americans in various walks of life help to contribute to international goodwill, especially through education, the sciences and the arts.

The guidebook, based on materials submitted by some 60 organizations, "is about Americans who...are bringing themselves, their communities and their country into closer touch with the world. The experiences recounted ...represent but a sampling of what is being done...in all parts of the United States". (UNESCO FEATURES, No. 439, 12-6-1964, p. 2).

12-6-1964. A world wide general knowledge competition on United Nations for secondary school pupils is being organized by the United Schools International (USI) secretariat in New Delhi to celebrate U.N. Day 1964.

A letter has already been sent to over 1,400 secondary schools in all parts of the world, informing them about the contest. The competition will be held on October 24, United Nations Day. Questions will be devised to arouse

young people's interest in the aims and activities of the U.N. and its Specialized Agencies.

Further details about the contest can be obtained from the USI Secretariat, USO House, Arya Samaj Road, New Delhi, 5, India. (UNESCO FEATURES, No. 439, 12-6-1964, pp. 22).

18-6-64. The Rajasthan Oriental Research Institute, Jaipur, has made a collection of about 80,000 valuable and rare manuscripts dealing with different subjects.

The Institute is not only preserving these volumes but, is undertaking their publication also. Seventy-six books have been published so far.

Most of the manuscripts are related to Astrology, Medical Sciences, Philosophy, Religious scriptures and Sanskrit epics, Vedas and Purāṇās. (*SEARCHLIGHT*, Patna, Dt. 18-6-1964).

18-6-1964. Australia has set up a "crash" programme of research into the customs, languages and traditions of its aborigine natives so that they can be recorded before they completely disappear.

The Australian Institute of Aboriginal Studies has sponsored about 50 separate research projects in recent months including several conducted by overseas experts. Several films have been made including a record of 40 ritual dances. A library and documentation centre has been formed in Canberra.

The Institute has found that an important aspect of its work has been to develop a very great new self-respect among aborigines. (*PIONEER*, Lucknow, 18-6-1964).

20-6-1964. The puppet theatre is being employed in the Federal Republic of Germany as an effective agency in promoting road safety among children. Plays staged by the theatre bring home to the children the need for carefulness in using the roads and teach them lessons which, learnt through entertainment, leave a lasting impression on the young minds.

1-7-1964. Dr. V. Raghavan, Professor of Sanskrit, University of Madras, returned early this week to Madras after a two-month observation tour of the major archives of Sanskrit literature in the United States. He examined about 3,500 manuscripts at University and public libraries, and compiled a list of uncatalogued manuscripts.

The new list will be incorporated in Madras University's *Catalogus Catalogorum*—and inventory of Sanskrit and allied manuscripts in different parts of the world. Dr. Raghavan is in charge of the compilation of this 15 volume catalogue, which he described as an important basic tool of research in Sanskrit and Indology. The second volume is now in the press.

7-7-1964. Mr. Satyajit Ray, the Indian film director, was awarded the prize earmarked for the best director at the Fourteenth International Film Festival in West Berlin. The award was made in appreciation of his picture "Mahanagar". A fine piece of art, based on a story of the struggle of a

middleclass family in an Indian city, the picture provides a glimpse of the complexities of life in modern society in a truly Indian setting. (*German News*, No. 28, 11-7-1964).

8-7-1964. The Chief Engineer of the Soviet Atomic Ice-breaker "Lenin", Alexandre Sledzjuk (Sledzjuk), who had explained the working of the ship, warmly shook hands with PTI correspondent and talked of his visit to India earlier on another ship.

The Chief Engineer who has won various awards, including the "Hero of Socialist Labour", is an ardent devotee of the Yoga physical culture. He said proudly that yoga exercises he had learnt from an Indian sea captain had cured him of a twenty year old back-ache. (*Hitavada*, Bhopal).

11-7-64. An exhibition of works of art by Mr. Amarnath Sehgal, the noted Indian sculptor, has been attracting connoisseurs in Frankfurt. The 42 year old artist, who enjoyed the esteem of the late Mr. Jawaharlal Nehru, India's Prime Minister, is widely known among lovers of art in the West.

Mr. Sehgal had already displayed his works in New York and Paris. And when his tour of the West brought him to Frankfurt he had the opportunity of organizing a display in that city noted for its fairs and exhibitions. And this exhibition was sponsored by the Chief Burgomaster of the city.

The display was marked by a bronze piece "The Living" which Mr. Sehal is holding in his hand. The bust of India's scholar statesman, Dr. S. Radhakrishnan and another sculpture "The Dragon", also made by Mr. Sehgal, were equally appreciated for their high merits. (*German News Weekly*, No. 28, 11-7-1964).

12-7-1964. Dr. S. Radhakrishnan, President, Indian Union, unveiled a 10 feet statue of Swami Vivekananda on the Marina, Madras. The statue stands on the compound of the Vivekananda House (Ice House renamed) where the Swamiji stayed for nine days 67 years ago, in February, 1897 and delivered stirring addresses to multitudinous gatherings on the beach and conducted Gītā classes. In the course of his speech Dr. Radhakrishnan observed: Religion, was a matter of experience and not a matter of dogma or faith. If one did not have personal experience, he may talk about religion or preach religion, but he would not be truly religious. He should become a different human being altogether as a result of religion. The moment Swami Vivekananda heard Sri Ramakrishna telling him about his experience, he felt that it had to be re-enacted in his own life. He could not merely trust the words of others though he had great faith in what Sri Ramakrishna had told him. He wanted to practice that kind of spiritual experience and discipline to which Sri Ramakrishna referred.

In modern times, there was a fashionable doctrine of logical positivism which told them "do not accept anything as true unless you are able to verify in your own experience." It was the same kind of doctrine which Sri Ramakrishna held out to Vivekananda and the latter, by practising a series of spiritual disciplines attained *samādhi* and felt the reality of God. Our scriptures, from the beginning of history, have been describing this consciousness of God as something to be felt by us. That is the only kind of

religion we can have. Such a religion naturally leads us to adopt a universal attitude. It does not confine our education to this particular dogma or that but enables us to realize God as authentic. Vivekananda had said they should not accept any kind of religion which did not believe in service to humanity. All those who accepted religion and condoned crimes against humanity were "truly irreligious." Nobody who believed in God could acquiesce in any kind of wrong done to humanity. A religion which did not believe in wiping the tears of a widow, or putting a piece of bread in an orphan's mouth was no religion.

11-7-1964. Research on the origin of "musical pillars" found in some temples in Tamilnad is being undertaken by the Sangeetha Vādyalaya at Madras.

Hollow cylindrical pillars erected in clustors of seven in the mandapams of ancient Hindu temples at Madurai and elsewhere in South India are found capable of producing varying musical notes when struck with a stone or metal piece. The seven pillars have been arranged in such a way as to produce the varying pitches of the keys, as in Carnatic music, in the correct order.

The Vādyalaya is also evolving an electrical harmonium, which would supply air for the instrument through an electrical apparatus instead of manually operated bellows as in the conventional harmonium. (*Nagpur Times,* Nagpur)

26-7-1964. Mr. A. S. Raman (Editor, *IWI*). "What is your attitude towards abstract art? I suspect you have great enthusiasm for it, because of its newness".

J. Krishnamurti (the well-known spiritual Savant) Answer: "You are mistaken sir, I don't like it at all. The modernist is no doubt trying to say something different all the time. A search for the new in mere expression is not enough. Newness is of no consequence if it does not come from within. One must first feel new or different and attempt to seem and sound new or different. Abstract art has another defect. It does not communicate. The two men, the artist and the spectator at the transmitting and receiving ends, should be equally perceptive and receptive, you see. What one says must be understood by the other". (*IWI,* 26-7-1964, p. 15).

Aug. 1964. Following the initiative it has taken in filming on microfiche the complete Census of India and Gazetteer of India, the International Documentation Centre, Tumba, Sweden, has indicated (through its president, Mr. Henri de Mink, who was recently in the United States) its decision to film three important sets of source material for the study of 19th and 20th century South Asia.

The first set to be published by the IDC will be the complete debates and proceedings of the provincial and central legislative bodies since 1854. This set will include the Proceedings of the Legislative Council (1854-1920), the Debates of the Council of State and the Legislative Assembly and their successor bodies (1921-) and the Proceedings (to 1920), and Debates (1921-) of the provincial legislative councils of British India, and their successor bodies in the provinces and states of Independent India and Pakistan.

The second set to be published on microfiche by the IDC will be the complete back files of about 250 periodicals published in 19th and 20th century South Asia which are of scholarly value to historians, social scientists and students of the humanities. Although the great majority of these are in English, a number of periodicals in Bengali, Urdu, Marathi, Hindi, Tamil and other regional languages will be included in this edition. Concurrenly with their publication, the photo-offset reprinting of index volumes, where they exist, and of the tables of countents of all issues not indexed, is foreseen. Libraries holding broken runs will be able to complete their holdings by purchasing only those volumes needed.

A third projected set to be published in microfiche will consist of the important works of reference (bibliographies, indices, guides to libraries and archives, etc.) relevant to the study of South Asia since 1750 but no longer readily available to the scholar and librarian. Along with these works, the IDC also has undertaken to produce microfiche copies of any out-of-print book on request at a cost of about one cent per page.

The editor furnishing bibliographical data for these three sets is Dr. Stephen N. Hay of the East Asia Research Centre, Harvard University.

August, 1964. Our men of religion have failed in their service of *dharma* by not presenting it as inclusive of the practice of good citizenship. Mentally and intellectually our *swāmis* live in the pre-Christian era delighting themselves with a rehash of the *sāmkhya* and *mīmāmsā* controversies of old. They have no conception of the stresses and strains of modern life; and they indeed belittle the duties of the world an exalt an "other-worldliness" that is beyond our grasp. This is not *dharma.* Dharma faces life as it is lived, understands its problems and seeks to solve them by the laws of Truth and Justice derived from an insight into the nature of the *Ātman.* It is not *dharma* to run away from life. That being so, *dharma* must include, as an integral part of itself, all the duties and responsibilities of active citizenship in the democratic polity which the country has adopted. Our religious institutions and missions would be strengthening themselves if they looked upon politics not as something extraneous to *dharma* but on the other hand as an organic and inevitable department of the field of *dharma.* One word of caution however must here be uttered: what we have said above is not a plea for our *Mutts* taking a hand in the running of political elections or in the management of public service personnel. That would be a clear abuse of office. Citizenship has its own law of ethics, and to interfere with it under the guise of Dharma or religious or spiritual authority would be to sin against both citizenship and religion. (*Public Affairs,* Vol. VIII-8, August 1964, p. 151).

1-9-1964. Writers and scholars from India will be among those from 15 countries who are expected to attend a conference on Commonwealth literature to be held at Leeds University from September 9 to 13.

The first of its kind to be held at a British university, the conference will discuss, among other things, the role of English in multilingual societies, Commonwealth writing for radio and television, and the prospects of university exchanges within the Commonwealth.

The well-known Indian novelist R. K. Narayan will discuss literature and environment.

Others from India attending the conference will include the writer and critic Prof. K. R. Srinivasa Iyengar of Andhra University, who in 1959 held the first Visiting Professorship of Commonwealth Literature at Leeds University; Prof. Balachandra Rajan, Head of the Department of English at Delhi University; Dr. A. N. Kaul, also of Delhi University; Dr. S. Nagarajan of Poona University; and the well-known writer and novelist Khushwant Singh.

The various sessions at the conference will cover language and culture, communications, and the functions of the academic and the intellectual. During the last session, the poet and critic Edmund Blunden, Professor of English at the University of Hong Kong, will speak on the cultural role of a university. (*This is Britain,* Vol. 5, No. 17, 1-9-1964).

Unesco has set up, at its headquarters in Paris, the *Unesco Archives.* The services of Unesco Archives can be used by scholars, research workers, authorities, students and other individuals interested in the activities and history of the organization. The Archives has a collection of 217,000 pieces of documentation consisting of Unesco documents; publications and non-current files, Unesco sponsored publications; publications of National Commissions, international agreements deposited with the Organization; and the Archives of the International Institute of Intellectual Cooperation (1925-1946) and of the Conference of Allied Ministers of Education (1943-45). The Archives has prepared inventories, indexes and lists of various kinds of materials to facilitate consultation. The staff of the Archives regularly compiles a quarterly list of Unesco documents and publications in English and French and indexes the records of the Unesco General Conferences and of the Unesco Executive Board meetings. The main topics on which the Unesco Archives can now be consulted are problems concerning developing countries, particularly those in Africa; adult education; race questions; the social impact of technological progress; childhood and family problems; mass communication techniques and influence; arid zones; national resources; libraries development, terminology; and the activities of the International Institute of Intellectual Cooperation. The relevant information can be sought by mail by any individual on the following address: Services of Unesco Archives, Unesco, Place de Fontenoy, Paris—7e.

SECTION IX: REVIEWS

INDIA IN CEYLONESE HISTORY, SOCIETY AND CULTURE by M. D. Raghavan, Asia Publishing House, 1964, pp. xvi and 190 and 16. 17 plates and 2 appendices; bibliogaphy, Index Rs. 30/-.

This book, published on behalf of the Indian Council for Cultural Relations and carrying, appropriately, a foreword by Prof. Humayun Kabir, till recently Minister for Scientific Relations and Cultural Affairs in the Government of India, is a welcome contribution by an expert anthropologist and antiquarian to the mutual understanding of India and Ceylon. 'No two countries have closer affinities', says Kabir, 'and it is right and proper that there should be greater knowledge and understanding of their values'. Born in Kerala, a land which had very close relations with Ceylon and developed several social institutions in common with her, and official ethnologist of Ceylon for quite a number of years, Dr. Raghavan is extremely well qualified for the task he seeks to perform in this book. He has a long established reputation as a careful scholar and has written often and extensively on the subjects he treats of here.

The book is written in a simple readable style and comprises sixteen chapters covering all aspects of legend, history, society, economy and art of Ceylon; their relations to the Indian counterparts are traced always in moderate and generally convincing terms. Stress is rightly laid on Buddhism as a link between South India and Ceylon, and on common features in the dance, drama and folk arts and songs of the two lands, and on the *angam*, meaning 'single combat', a semi-martial institution which Ceylon shared with Kerala for several centuries. The laws and customs of Jaffna are succinctly discussed in the last chapter and a free translation of the *Malala Kathava*, a dramatic narrative of the exploits of seven Malabar princes is given as an appendix. The illustrations are well chosen and produced.

K. A. N.

MARG, Vol. XVII, No. 2, March 1964 (Marg Publications, 34-38, Bank Street, Bombay):

This number of *Marg* so sumptuously produced is devoted to Embroidery in India. It seeks "to present to the public the history and romance of Indian embroidery and its numerous faces and facets" obviously to stimulate interest in the rehabilitation of one of the oldest of Indian craft traditions; the need for it is evident: "To-day Indian embroidery is in decline. The traditional styles have received a rude set-back under the impact of machine goods". Thanks to the efforts of the All-India Handicrafts Board the surviving tradition in Indian handicrafts including embroidery is being revitalized with some results.

Embroidery is "painting with the needle" and in India it has been the prerogative of women. Mrs. Kamaladevi Chattopadhyaya points out its oriental origin, India being one of its original homes (p. 5). Kamala Dongerkery gives references to the mention of Embroidery in the hymns of the Rig Veda and draws attention to the fact that throughout the ages it has evoked the admiration of writers like Kālidāsa and Bāṇabhaṭṭa and even foreign travellers like Marco Polo and Bernier.

Besides a stirring editorial Mrs. Kamaladevi Chattopadhyaya writes on the Origin and Development of Embroidery in India (I); A survey is made in Section II of Embroidery traditions; no less than eighteen sub-sections describe: Kashmiri Kashidas; Bagh and Phulkari; Chamba rumals; embroidery of the Punjab Hills; Chikankari; Kashida, Sujani and Appliqué of Bihar; Bengal Kantha; Murshidabad and Dacca Embroidery; Manipuri embroidery; Rajasthan embroidery; Madhya Pradesh embroidery; Kutch embroidery; Kāthiāwār embroidery; embroideries of Gujerat; Kasuti embroidery; Bead work; Tribal embroideries; religious embroideries; and gold embroideries. Section III is an elucidation of the unique place of Embroidery in Indian crafts; and Mr. John Irwin contributes an article on "The Commercial Embroidery of Gujerat in the 17th century". The number is illustrated copiously in a splendid manner.

Mrs. Kamaladevi Chattopadhyaya feels the disastrous impact of machine goods on the beauty of traditional embroidery so tragically that she bemoans the sorry plight to-day of this bewitch-

ing traditional craft: "The sad truth is this devastation is not by accident, but by deliberate plan. Every vocational course in every teaching institution gives instructions only in Western embroidery. The Indian embroidery, stitches as well as designs are eliminated as old-fashioned. This menace is now penetrating every village through community development work and extension services .... The new influences have settled on our beautiful needle work like a blight".

P. S. V. RAO.

DRAMA IN RURAL INDIA: J. C. Mathur, Indian Council for Cultural Relations; Asia Publishing House, Bombay, Calcutta, New York etc. 1964, pages vi, and 124, four plates, bibliography Rs. 17/-).

Mr. J. C. Mathur, I.C.S., former Director-General of the All India Radio is well known as a Hindi author and playwright, an expert on Indian folk-drama and on Hindi theatre and an educationist who has given much thought to the role of mass media in education. This book by him is a brief survey, in an all India perspective of traditional drama as it obtains in the rural areas of the different parts of India. It is primarily meant for foreign readers keen to get acquainted with Indian Culture and way of life. It is based more upon the author's personal observation at first hand made during his travels over many years, than, upon books or theory. The author is convinced that constant interaction through long ages between the classical and folk aspects of drama has rendered it practically impossible to come by 'pure' features of either anywhere. 'Drama in villages', he says, 'is the forum for didactic messages and a morality that transcends age and times' (p. 5).

There are seven compact and well written chapters entitled: (1) Places of Performance, (2) Getting Ready, (3) On with the Show, (4) Themes and Social Purpose, (5) Acting and Aesthetic pleasure, (6) Music and Dance, (7) Puppet drama. Thus all aspects of the subject are covered and brief hints on origins and history are scattered all over the narrative. Though the author maintains an all India outlook throughout, he is obviously more

at home with Northern data than Southern, and though South Indian forms like Kathakali, Bhāgavata mela, and Kūchipūḍi find mention, they lack the concreteness that marks the references to the U.P. Bihar, Panjab, Rajasthan, Kashmir and other forms.

The author lays stress on the interaction between the Bhakti movement and the development of rural drama. 'The drama' he says, 'became the vehicle of the concept of Bhakti,—devotion, whether the deity be Shiva or Vishnu or Chandi. Since this period coincided with that of the Muslim conquests when royal patronage to local religious movements was no longer available, folk drama had no rival in the hearts of the people. It would be no exaggeration to claim that it is the folk forms of art—including the drama in temples and villages—that perpetuated the cult of Bhakti among the common people. These were the media of mass communications that religious leaders like Vallabhāchārya, Chaitanya, Śankarāchārya and several others used freely, and that were not available to religious movements before and since. Buddhism lost ground among the masses not merely because of the disappearance of royal patronage but also because its growing rival—the Bhāgavata cult—managed effectively to use the audio-visual media, folk drama, music, poetry, puppetry etc. and thus got seated in the hearts of the people. For nearly 400 years this process went on in spite of the Muslim rule. So thorough-going has been this process that the characters from the Bhāgavata pantheon became part and parcel of the life of the common people' (pp. 76-7). The author's suggestion (p. 102) that all-night performances were adopted to save the return journey of the audience to their homes in the dark along rough pathways is ingenious, but not convincing.

The ascription of the *Kirātārjunīya* to Māgha (p. 55) is a strange slip perhaps of the author's memory. The derivation on the same page of the Bhand Pathar from Sanskrit Bhāṇa and Pātra is not so obvious as the author wants us to believe. And why should Bhartrihari became Bharthari (p. 92 and elsewhere)?

But these are minor blemishes in a very thoughtful and lucid introduction to an important phase of Indian culture.

K. A. N.

CĀṆAKYA-NĪTI-TEXT-TRADITION: Vol. I, part I, Ed. Ludwik Sternbach. V. V. R. Institute, Hoshiarpur, 1963, pages CCVII and 392. Price Rs. 50/-.

Scholars will welcome this comprehensive and laborious effort to track all the sayings passing under Cāṇakya's name through their several recensions and attempt the reconstruction of the urtext *par excellence*. Six main versions have been traced by the editor, and the present volume is Part I of the critical edition of these versions and is based on 75 manuscripts and 160 editions. This will be followed by another part of Vol. I and then Vol. II will contain the reconstructed ur-text.

Both Dr. Sternbach, the editor, and Shri Visvabandhu Shastri, the Director of the Institute which sponsors this extensive enterprise are well known in the world of Sanskrit scholarship and their names are a guarantee of the standard quality of the work. We hope the work will proceed in all its further stages according to plan, and meanwhile offer our congratulations on what has been done so far in this excellent enterprise.

K. A. N.

VISHVESHVARĀNAND INDOLOGICAL JOURNAL, Vol. II, Part I, March 1964, 215 pages; Part II Sept. 1964, pages 216-427 besides a supplement viz. *Alasamodinī* of Gangānanda Kavīndra (Cantos 1-3). Ed. with Introduction by Trilokanātha Jha, Mithila Research Institute, Darbhanga. Annual Subscription Rs. 20/-; 30 sh., 5 $.

Both the editor Acharya Vishwa Bandhu Shastri and the Asst. Editor Shri K. V. Sharma have earned the gratitude of the Indologists of the world by the promptness with which they have issued the two parts of this excellent learned periodical for the current year. The pages are full of scholarly articles and other features of great interest. The articles cover a wide field with particular stress on Vedic Studies and linguistics.

K. A. N.

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Delta International Publication Foundation, The Netherlands.	: *delta*—a Review of Arts, Life and Thought in the Netherlands.
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